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**Arctic-Adapted Art Education:
Looking at the Art Education Experiences and Efforts of Inuit Artist
Andrew Qappik**

by

Adria Cowell McCuaig, B.A.

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Andrew Qappik**

**Approved by
Supervising Committee:**

Paul Bolin

Melinda Mayer

Dedication

This thesis is dedicated to Andrew Qappik, and to all Inuit artists of the eastern Canadian Arctic, past and present. It is also dedicated to those individuals, both Inuit and *qallunaat*, who have infused the field of contemporary Inuit art with their enthusiasm, effort, and energy.

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I would like to acknowledge the special support of Dr. Paul Bolin, who was receptive to my hazy but earnest ideas from the very beginning, and remained supportive and extremely helpful throughout. I would also like to acknowledge the important input of Dr. Melinda Mayer, who offered valuable insights after reading my first draft. And, although I have never met him, I want to pay homage to James Clifford, a historian of cultural anthropology, whose writings I found most inspiring and relevant to my topic.

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Abstract

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Adria Cowell McCuaig, M.A.

The University of Texas at Austin, 2009

Supervisor: Paul Bolin

This thesis presents a qualitative case study based on interviews I conducted with contemporary Inuit artist and art educator Andrew Qappik. I traveled to Pangnirtung, Nunavut Territory, Canada in order to ask the 45-year-old “master printmaker” about the art education he received as a child and adult while living in a mostly Inuit town of approximately 1,300 in the eastern Canadian Arctic. Additionally, I interviewed Qappik about the art-teaching activities he has been providing to children and adults, in Pangnirtung and beyond, for the past fifteen years.

My research sheds light not only on Qappik’s personal experiences, but, by extension, on the nature of the art education models recently and currently operating in his local and regional community. In this thesis, I present information about the “arctic-adapted” nature of art education within a unique *borderland* society—a place where the traditions, values and contemporary practices of the indigenous Inuit culture are intertwined with those of the dominant, mainstream, Canadian culture.

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CHAPTER ONE

Arctic-Adapted Art Education:

Looking at the Art Education Experiences and Efforts of Inuit Artist Andrew Qappik

INTRODUCTION

This study is born out of a love and appreciation for contemporary Inuit art. That appreciation began about fifteen years ago, in San Francisco, when I wandered in the open door of a small gallery on a bustling street, beckoned by some colorful and unusual prints I saw in the window. The art I perused that day enchanted me—the prints were nothing quite like anything I had seen before and held great charm. I loved, too, the beautiful little sculptures I saw along shelves and in glass display cases—especially the polar bears, carved out of gleaming green or mottled black stone, and other arctic animals, like seals, owls, whales, and walruses. Over the next few years I made many trips to Images of the North, and each time was drawn to the curious prints, with their soft colors and somehow-naïve-like look. Sometimes I chatted with the proprietor, who told me that the prints were part of an “annual collection” from a place called Cape Dorset—a settlement somewhere way up north in Canada, apparently. Overall though, I found out little about the art, its place of origin, or its creators; I mainly looked and admired, basking in the warm, aesthetically-pleasing small space of the gallery on Union

Street. Eventually I bought an appealing print called *Pursued*, featuring a playful arrangement of an Inuit hunter and several animals, from the 2003 Cape Dorset Annual Print Collection. I had it framed as a gift for my father and gave it to him, hoping that he would love it as much as I did.

In 2007, as I contemplated thesis topics for my Master of Arts in Art Education, my mind returned to the alluring artwork about which I knew almost nothing. I began to think about who was actually behind these modern yet very ethnic, very Inuit prints I admired so much. The few photos of artists I had seen, in a little booklet put out to promote an annual print collection, showed the weathered faces of a few men and women who reminded me of Tibetan people, and appeared to be a bit elderly, perhaps in their fifties, sixties and seventies. Their Inuit names were odd to me, often overflowing with vowels.

I realized it would be interesting to find out about the art education associated with these arctic artists—even, simply, if there was an “art education” at work in their lives. (I had no clue what might have constituted their “regular” schooling, much less their art educations.) However, I knew it would be impractical to undertake a project in which I tried to gain a broad picture of the “average” Inuit artist’s art education, as experienced by people in places like Cape Dorset, spread across the vast eastern Canadian Arctic. After doing preliminary research, I arrived at the idea of doing a case study instead, which would focus on the art education experiences and efforts of one particular full-time Inuit artist, Andrew Qappik, a 45-year-old master printmaker from the

hamlet of Pangnirtung (current population about 1,300), located on the other side of Baffin Island from Cape Dorset. I learned that while Qappik has worked as a full-time artist for many years—in several capacities, but primarily as a printmaker—he has also been occupied in doing valuable art education work for a decade or more, offering demonstrations, workshops, and classes to youth and adults in a variety of venues, including his local print shop, arts festivals across the arctic, and at museums, galleries, and universities in “the South,” meaning southern Canada and the United States.

Qappik is also the featured artist/teacher in a DVD produced by the National Film Board of Canada in 2005 called *I Can Make Art Like Andrew Qappik*. He was one of six diverse Canadian artists to be selected for the educational “I Can Make Art Like . . .” series, aimed at children ages nine through thirteen. This DVD shows Qappik teaching in a Montreal school, introducing a class of grade six students to soapstone relief printing, and a little bit of Inuit culture as well.

Once I ascertained Qappik’s willingness to be interviewed by me, I moved forward with my research plans, designing a case study that would be based largely on person-to-person interviews with him. I knew this would provide me with an in-depth picture of one Inuit artist’s experiences with “arctic-adapted” art education—both in terms of the art training he received in the arctic, and the studio teaching he offers in his home town and beyond.

My aim was to also glimpse a slice of the “Canadian art education pie” through Qappik: the slice that has been, and is, operating within small, remote Inuit communities

in the Far North. By putting a spotlight on Qappik, and his personal experiences within the local and regional art education scene, I hoped to gain a sense of the model(s) of art education recently and currently at work in this part of the world. I wondered whether the ways in which he learned his artistic skills and taught others his craft were quite Western, or perhaps identifiably Inuit. Living in a remote place like Pangnirtung, a hamlet perched just below the Arctic Circle with a mostly Inuit population, yet a community more connected to the influences of mainstream Canadian culture than ever before, placed Andrew Qappik within an intriguing cultural territory—that which some anthropologists have referred to as a “borderland,” an area or region in which the collision of two or more cultures is especially acute.

CENTRAL RESEARCH QUESTION

Two questions were primary to my research. First: What kind of art education did full time Inuit artist/art educator Andrew Qappik receive while growing up in Pangnirtung and as an adult living there? Second: Why and in what particular ways is Qappik involved in efforts to provide art education to youth and others, both within and beyond his home community of Pangnirtung, which is located in Nunavut Territory in the eastern Canadian Arctic? (For background information regarding this recently created territory, maps showing its location, and other relevant material, see Appendix A.)

There were a number of particular questions I hoped to be able to answer through my extensive interviews with Qappik; for instance: Was the art education he received

typical or unusual for children of his generation in Pangnirtung? How did he learn to draw? How did he learn printmaking, including each particular technique he now uses? Was he taught by anyone in his family? When and why did Qappik become involved in teaching others his craft? Where does he teach? Which specific skills does he teach? Does he often teach others about Inuit culture when teaching art, and if so, is this important to him? Did he receive training in how to teach? How did living within a cultural *borderland* affect Qappik's art education? How has it affected his teaching?

PROBLEM STATEMENT

I do not believe the research I conducted for this study will “solve a problem.” My research is of a qualitative nature—it is essentially a case study, designed to illuminate one individual's art education experiences as a child and an adult, as well as his ongoing art education contributions within a particular community and beyond. The nature of my research is also partly ethnographic, as discussed in the “Research Methods” section of this introductory chapter. Through it I gain a window onto Inuit culture by visiting a member of that culture, Andrew Qappik, in his home environment of Pangnirtung, and by communicating and interacting with him there.

Thus, rather than solving a problem, my investigation sheds light on the model(s) of art education operating in Pangnirtung, and perhaps other small Inuit communities of Nunavut Territory, and provides a rich portrait of a particular individual's experiences related to that realm. My study offers fresh knowledge and information by providing a

case study of a contemporary Inuit artist's art-learning and art-teaching experiences. The nature of such a qualitative study is to make a contribution to the realm of "pure knowledge," rather than to contribute to the field of art education by solving a specific problem.

I expected that Qappik would be able to provide answers to the questions listed above in my "Central Research Question" section, and to many others that emerged during the course of our interviews. The information and knowledge I gained through his sharing of his experiences would be interesting and valuable, even if, once analyzed and reported, they could not necessarily be applied to solve a specific problem in art education, locally or globally. However, it was always a possibility that I might acquire data that could be useful in addressing definite broad or specific problems that exist within the realm of modern "arctic-adapted" art education in this region, or in culturally or geographically similar regions, or in Pangnirtung specifically. My research does shed light on how certain developments in art education within Qappik's world have come about, and how certain needs and problems have already been addressed in recent years.

At this point, it is impossible to say whether the results of my research will have practical applications. It may be that aspects of the modern Inuit art education model will be of interest to other communities—for instance, to isolated, rural communities in the U.S. or southern Canada that seek to pursue community or economic development through the arts.

Again, I feel that my investigation certainly contributes to the realm of "pure

knowledge” within the field of art education by providing an interesting, factual account of the realities of one individual’s contemporary Inuit art education as provided through the voice of Andrew Qappik, an active, community-based artist and art educator.

MOTIVATIONS FOR RESEARCH

On a personal level, I am an admirer and supporter of contemporary Inuit art, and my heartfelt interest feeds my curiosity about factors surrounding its creation. I began to contemplate a thesis project related to Inuit art and art education because I realized I knew so little about the art or its creators. While I had enjoyed perusing so many Inuit prints and small sculptures over the years, repeatedly returning to the same gallery, I had in fact learned almost nothing of the artists, their communities, their culture, their living conditions, or the extent of any kind of art education they may or may not have received in childhood or adulthood. In truth, when I first set foot in Images of the North, I was barely familiar with the term *Inuit*, which I now know began to officially replace the term *Eskimo*—an Algonquin name for these native arctic people—in 1977 (Crandall, 2000, p. 10).

Due to my personal appreciation of contemporary Inuit art and my curiosity about what life might be like in the modern Canadian Arctic, I knew I would find it compelling to learn more about the artists and their journeys to become artists. Indeed, as soon as I began delving into the history of Inuit art, starting with its prehistoric phase, I was captivated. What I soon learned about the rather remarkable genesis and flowering of

contemporary Inuit art, especially in the area of printmaking, fed my desire to know more and to dig deeper. As an art educator, I was eager to learn more about the mysterious aspect of art education in this part of the world, to get an idea of how someone like Qappik acquired his expertise in drawing and printmaking (and his other artistic skills), and to learn the details of how, where, when and why he now teaches art to others.

I was intrigued by the notion of the *borderland* as well, initially having read some of the work of James Clifford, a historian of cultural anthropology, who specifically uses the term in his article, “Museums in the Borderlands” (1990). I wondered how this term and the phenomenon itself might relate to Qappik, his education and life choices.

Professionally, I was motivated to do this research project because I believed that what I would discover through my interviews with artist/art educator Andrew Qappik would be of interest to other art educators, and to the field of art education in general. Going into this study, I believed the interviews, and the detailed information I would provide about Qappik's life, experiences, and involvement in art education, would offer us some valuable information, including, for instance, a sense of what is “common” in terms of art education amongst his local peer group. While there are obvious limitations to the amount of knowledge that comes out of my case study, as discussed in the “Limitations of the Study” section, I envision that the study will still be illuminating for the reader. At the very least, people with curiosity about the nature of art education as practiced within a community outside of their own, in a remote corner of the globe, will learn something new from it. Through my study, they will learn about one modern Inuit

man's experiences with art education and his own art education efforts, and by extension they will glimpse a contemporary "arctic-adapted" system of art education that is at work in another country and another culture, in the upper reaches of North America.

RESEARCH METHODS

My research can be categorized as a qualitative case study. As such, the data I obtained was of a qualitative, as opposed to quantitative, nature. Being a case study, my project was designed to obtain detailed information from one person, or subject, in order to gain a picture of depth about that person's past and present experiences and views. The primary way in which I acquired this information was through one-on-one interviews conducted in person with the subject, Andrew Qappik, in his home community of Pangnirtung over the course of approximately one week. My interviews were informed by my review of literature, so as to ensure that I conducted them based upon sufficient background knowledge of Qappik, his circumstances, and the local, regional and national scene within which he operates.

Although I visited a cultural group outside my own, and in a limited way "participated" in it by being there, observing some of the details of daily life, interacting with members of the culture and interviewing a person from that culture, it should be noted that my case study cannot qualify as an ethnographic study. Author John Creswell in *Qualitative Inquiry and Research Design: Choosing Among Five Traditions* (1998) defines ethnographies as research strategies "in which the researcher studies an intact

cultural group in a natural setting over a prolonged period of time by collecting, primarily, observational data” (p. 14). According to this definition, I did not conduct an ethnographic case study. I was not in the arctic for a prolonged period, my primary method of data collection did not occur through observation, nor can the Canadian Inuit community I visited be considered “intact,” as it has been dramatically changed by Western influences, especially during the past fifty years, but beginning far earlier than that.

I did act somewhat like an ethnographer, however, and also as an ethnographic *bordercrosser*, in that I crossed the border into someone else’s culture, a culture significantly different from my own. In Qappik’s culture and home environment, I was seen as the “outsider,” “the other,” the nonnative. I arrived for my sojourn in Pangnirtung, complete with my Western upbringing, education, and ways of seeing the world, and negotiated my project as best I could within a geographically, ethnically, linguistically, and culturally distant arena. I gained a limited first-hand sense of Inuit culture while visiting this modern-day small arctic town, where most of the inhabitants are Inuit. I interacted and chatted with people, both Inuit and non-Inuit, although I was not able to converse with those who spoke only Inuktitut. Essentially, like an ethnographer, I was traveling on foreign turf, and doing my best to observe, listen, take notes and record my impressions. Ultimately, however, my impressions were inevitably filtered through the lenses of my personal self, which have been molded by my own culture—that of middle-class, white, mainstream America.

Going into my study, I believed the more “ethnographic-like” aspects of my project—those based on my observations and experiences in Pangnirtung and Iqaluit (where I stayed en route to my final destination)—would certainly enrich the main body of my research, and contribute to my final conclusions and analysis. While playing the role of bordercrosser might not be entirely comfortable at all times, I knew that doing so was part of the nature of my research, and enhanced the portrait I gained of Qappik.

As noted earlier, I conducted personal interviews to obtain the bulk of my research material. It was to my advantage that I already had significant experience in conducting successful interviews in the preparation of freelance newspaper articles, magazine articles and academic papers. However, I honed my skills in this area by seeking the advice of graduate research experts, especially John Creswell and Sharan Merriam, as referred to in my “Review of Literature” (Chapter Two).

In order to be certain of covering all pertinent topics during my interviews with Qappik, I created several categories or subheadings for my questions, such as “Early Childhood Art Education Experiences.” I then generated a list of questions for each subheading, so that I had fully prepared sets of questions in hand before heading out for the arctic. These sets of questions can be viewed in Appendix B, towards the end of this document. My interview questions were based on the information I wanted to obtain from Qappik, and informed by the relevant review of literature I did beforehand.

Merriam (2001) discusses a continuum based on the amount of structure which a qualitative researcher can use in designing his or her interview. Initially, my approach

fell into the “highly structured” category, as I created neatly organized sets of predetermined, clearly ordered questions with predetermined wording, which I intended to use. In reality, I knew from past experience that it would be unlikely that I would be able to follow my “script” precisely when conducting each interview. I anticipated that our interviews would sometimes go in unexpected directions, and that I would naturally generate a certain number of new questions as the interviews proceeded, which was indeed the case. Ultimately, my interviewing approach was what could be called “semistructured,” as the questions I prepared served as guidelines, rather than precise templates to follow.

DEFINITION OF TERMS

Aboriginal: An adjective referring to those who were the first or earliest known inhabitants of a land or region.

Arctic: Arctic, coming from the Greek word *arktos*, meaning bear, is a geographical term used to connote the northern reaches of the globe; that is, all land mass and water lying above the Arctic Circle. Generally, the arctic region is also referred to as “above the tree line,” or permafrost line.

Arctic Circle: The parallel of latitude that is approximately 66 1/2 degrees north of the Equator.

Art Education: In this thesis, the term *art education* refers to any educational activity which is intended to teach others some aspect of art making, art appreciation, or art

history.

Borderland: The term *borderland* is used by scholars from various fields to connote different meanings within different contexts. Broadly speaking, historian of cultural anthropology, James Clifford, speaks of political and cultural borderlands as “sites of separation and crossing” (1990, p. 120), in which people and institutions operate “between different worlds, histories, and cosmologies” (1990, p. 135). He is especially interested in borderlands between dominant and minority cultures, such as exists in the eastern Canadian Arctic.

Eskimo: The term *Eskimo* was formerly used by Westerners to refer to the arctic peoples of Canada, Alaska, Greenland and eastern Siberia. The word is apparently of Algonquian origin and means “eaters of raw flesh.” Since 1977 (see below), Canadian Arctic peoples have been commonly called *Inuit*, a word from their own language.

Inuit: A term used to describe aboriginal or native peoples of the arctic regions of North America, in particular Canada. This term was formally adopted in 1977 at the Inuit Circumpolar Conference, when Inuit leaders asserted that the term *Inuit*, meaning “the people” or “human beings” in the Inuktitut language, is preferred by those to whom it refers (Crandall, 2000). The term formerly used by outsiders was *Eskimo*.

Inuk: The singular form of Inuit.

Inuktitut: The native language of the Inuit people. There are still a number of regional dialects. A syllabic script was adapted in the late 1800s into a system of writing for Inuktitut, and is still in use today.

Iqaluit: Formerly known as Frobisher Bay, Iqaluit is Nunavut Territory's capital city. It is also the territory's largest city, with a population of approximately 6,000 people.

North: In this thesis, the terms *North* and *Far North* mean the arctic areas of Canada.

Nunavut Territory: The largest and newest jurisdiction in Canada, created April 1, 1999, when it was separated out from part of the Northwest Territories. Nunavut Territory comprises an area of approximately 1.9 million square kilometers, and has a population of just over 30,000; it is the fifth largest subnational entity in the world, yet one of the least populated. Most of Nunavut is covered by tundra. (See Appendix A for more detailed information about the territory, as well as maps.)

Pang: A shortened form of Pangnirtung, often used by Nunavut residents.

Pangnirtung: A hamlet situated in Canada's Nunavut Territory, on the shore of Baffin Island. A 2006 census reported the population to be 1,325. The small community is located on a coastal plain at the base of Pangnirtung Fjord, and rests almost on the same latitude as the Arctic Circle. Pangnirtung boasts the Pangnirtung Print Shop, located within the Uqqurmiut Centre for Arts & Crafts. (For important dates in the town's history, see the timelines in Appendix A.)

Qallunaat: *Qallunaat* is the Inuit term for non-Inuit or white people.

South: The *South* refers to the southern, non-arctic areas of Canada, particularly the relatively highly populated, urban areas of the country.

Traditional Lifestyle: In this thesis, *traditional lifestyle* refers to the semi-nomadic lifestyle of hunting and fishing as lived by the Inuit before contact with Westerners.

LIMITATIONS OF THE STUDY

The information I acquired through my case study is not generalizable. It provides me and others with knowledge and new understandings about one particular individual's experiences in terms of the art education he received while growing up in a small Inuit community in the 1960s and '70s, and about that particular individual's community art education efforts (on the local level and beyond). I do not claim that Andrew Qappik's experiences in the realms of either personal art education experiences or art teaching experiences represent the majority of adult Inuit artists' or art educators' experiences. In fact, it cannot be stated with certainty that various aspects of Qappik's experience are typical; for instance, in the amount or type of training he received, or in the simple fact that he is both an artist and a teacher.

I am not able to claim that Qappik's experiences, views, or activities speak for a particular group, such as the majority of middle-aged Inuit male artists, or the majority of middle-aged printmakers from Pangnirtung, or the majority of male printmakers living in Nunavut Territory, etc. But by asking insightful questions, I gained a sense about which of his experiences, views and activities were likely or unlikely to be shared by other particular groups within the broader Inuit community.

Survey research would have of course provided more quantitative, rather than qualitative, data, which could then speak to various statistics, such as the percentage of practicing Inuit artists from Nunavut Territory who consider themselves to be self-taught. Given the tremendous challenges of trying to design, distribute and collect such a survey

from my home in Austin, Texas, including the fact that significant numbers of Inuit do not speak or read English, I opted instead to engage in a case study of one recognized Inuit artist/art educator, who appears to be making vital contributions to art education. The fact that such a case study provides for qualitative rather than quantitative research may be seen as a serious limitation by some. Others will welcome and appreciate the rich individual picture of depth and details that emerges from such an investigation.

I am fortunate to have the recent results of a survey of one hundred “Northern” artists at my disposal. It was conducted in 2006 by the Inuit Art Foundation and included questions about respondents’ art training, or lack of such. When appropriate, I contrasted some of the results of this quantitative survey with information I received from Qappik about his personal experiences, as a way of putting his information “in relief,” so to speak, against a different type of data.

BENEFITS TO THE FIELD OF ART EDUCATION

My research is beneficial to the field of art education in several ways. First and foremost, it provides illuminating information regarding a realm of art education about which most American art educators know little. I would venture to guess that relatively few Americans possess extensive knowledge about any aspect of Inuit culture or about the lives of Inuit people, as lived in the distant past, the more recent past, or the present. Even amongst teachers and art educators, it is probably a slim minority who are aware of the fact that contemporary Inuit art is a robust industry, and that carving and printmaking

are its areas of greatest production. If this is the case, then it follows that this same group (American teachers and art educators) is relatively uninformed about the nature of art education activities taking place within the world of Canadian Inuit communities, both now and in recent decades. My case study definitely contributes to my fellow art educators' awareness of what is, in fact, taking place in terms of art education within that world.

There is an international market for contemporary Inuit art, and some native artists have gained not just national, but international, recognition. Kathy McCloskey, in an article in *Rural Cooperatives* (2006), claims that "one of the great 'cultural miracles' of the twentieth century occurred when the world discovered the beauty of art produced by the native Inuit people of Canada's Arctic regions" (p. 14). She adds that "Canadian Inuit have been promoted as artists to a degree that no other ethnic group in the world ever has" (p. 14), and discusses factors that have contributed to this phenomenon.

Certainly art making is currently a vital field of endeavor for many Inuit, especially in Nunavut Territory. Researchers have noted that a relatively high percentage of the indigenous arctic population engage in making art; Ingo Hessel (1998), in his book *Inuit Art: An Introduction*, asserts that "more than a million artworks have been produced by some 4,000 Inuit over the past five decades" (p. ix).

For several decades, exhibits of contemporary Inuit art have been held at museums around the world, especially in Canada, the United States and Europe. Some shows have travelled extensively; for instance, in 1971, a much discussed and well

received exhibit called *Sculpture/Inuit* was seen in Paris, London, Vancouver, Copenhagen, Moscow, Leningrad, Ottawa and Philadelphia.

Art education is surely a matter of concern and relevance to a culture and ethnic community which for several decades has become known for the vitality and appeal of its contemporary art work. Additionally, art education is of importance by virtue of the fact that local art production is of tremendous economic importance to many Inuit individuals, to the region in general, and to art dealers in the South and the rest of the world. According to Hessel (1998), “Carving, printmaking and textile arts have been a vital part of the Inuit economy and Inuit culture ever since (the early 1960s)” (p.9).

By extension, the issue of Inuit art education is also of interest to others in and outside the native community—to those who want to purchase it, for instance, and to anyone hoping to see the production of this artwork continue. The Canadian government is certainly interested in seeing the country’s indigenous arctic population continue to produce art (and handicrafts), perhaps mainly for economic reasons, but also because “Inuit art” is recognized as serving as an instrument of Inuit identity and pride, and of national identity and pride. It is recognized, too, as a vital means of cultural transmission for people both within and outside the culture. Contemporary Inuit art presents the face of a culture at a precarious time in the culture’s history, when the culture is struggling to stay alive in the face of the forces of acculturation.

The field of art education should naturally be interested in the scope of art education as currently and recently practiced in the Canadian Arctic. Aside from the

reasons discussed above, this particular area of the world poses some unique challenges to those who work, live, teach and make art there—challenges which affect the realities of art education. Given the region’s unusual geographic location, and severe environmental conditions, along with the fact that small communities like Pangnirtung are so isolated from each other, it was interesting to see just how “arctic-adapted” the face of art education looks; for instance in the type and availability of various art education resources.

The case study I undertook through my extensive interviews with Andrew Qappik provides information relating to a slice of the “Canadian art education pie” as it exists in his part of the world. It provides a limited but important picture, a sense of what is going on in Qappik’s community and in similar Nunavut towns. Through his story and his information, we gain valuable insights into what is happening in terms of art education in a remote corner of the world, and of how this aspect of life has been addressed over the years. We secure some sense of the challenges, the limitations, the “missing parts,” as well as the successful elements of “arctic-adapted” art education, the parts that seem to be working well. Additionally, we may be surprised by the various similarities of the model(s) of art education at work in the North, as compared to the models at work in many mainstream communities of the South.

Through my research, I provide fellow art educators with a unique, first-hand account of one important Inuit artist/art educator’s art education experiences and efforts in his home town and beyond. How did Qappik become a successful, highly skilled artist

while living in his tiny arctic town? How, where, when and why does he teach others his artistic skills? These are the questions that drove my interview-based, case study investigation.

CHAPTER TWO

Review of Literature

This is how it started:--Oshaweetok, a famous Eskimo carver and good friend, sat near me one evening casually studying the sailor head trademarks on two identical packages of cigarettes. He noted carefully every subtle detail of color and form, and he suggested to me that it must be very tiresome for some person to sit and paint every one of the little heads with exact sameness on an endless number of packages.

I started to explain in Eskimo, as best I could, about “civilized” man’s technical progress in the field of printing little sailor heads, and the entire offset printing process. My explanation was not altogether successful, partly because of my inability to find the Eskimo words to describe such terms as intaglio and color register, and partly because I was wondering whether this could have any practical application for Eskimos.

Looking around in order to find some way to demonstrate printing, I saw an ivory walrus tusk that Oshaweetok had recently carved. The white tusk was about fifteen inches long. Oshaweetok had carefully smoothed and polished it and had incised bold engravings on both sides. Into the lines of these engravings he had rubbed black soot gathered from a seal oil lamp.

Taking an old tin of writing ink that had frozen and thawed many times, I poured off the separated gray matter. With my finger I dipped up the heavy black residue and smoothed it over the tusk. Taking a thin piece of toilet tissue, I laid it carefully on the inked surface and rubbed it lightly and quickly. Stripping the paper from the tusk, I saw that by good fortune we had a clear negative image of Oshaweetok’s incised design.

“We could do that,” he said, with the instant decision of a hunter. And so we did.

(Houston, 1967, pp. 9-10)

THE ORIGIN OF CONTEMPORARY INUIT PRINTMAKING

So goes author James Houston’s recounting of the simple yet dramatic incident

which spawned the birth of contemporary Inuit printmaking approximately fifty years ago. Houston tells the story in *Eskimo Prints* (1967), a decade after that fateful early winter evening he spent with Oshaweetok. This book is one of several which provided me with important background information regarding the development of printmaking as a viable artistic venue in the eastern Canadian Arctic. As Andrew Qappik, who is a printmaker, grew up in the same region and continues to live and work there, I felt it important to gain a sense of how this non-traditional art form came to be introduced and “disseminated” among a scattering of Inuit communities across the vast area.

The text of *Eskimo Prints* provides details about the first decade of printmaking as it developed in the tiny Inuit town of Cape Dorset (population 340 in 1957, when the experimental efforts began), on the west side of Baffin Island, in the Canadian province now known as Nunavut Territory. Houston chronicles the unique challenges he and a small band of interested Inuit men faced as they struggled to bring a printmaking operation to life in the remote community, dealing with a makeshift studio, materials and tools. Reading his account, one is struck by the fact that, from its inception, contemporary printmaking in this part of the arctic was truly a *borderlands* activity, an endeavor fueled and shaped by members of two very different cultures coming together to work out a system of printmaking. Houston, an academically trained artist, with knowledge of and experience in Western printmaking methods, worked with a band of non-academically trained Aboriginal people to create artwork and a system of printing that took advantage of some of the Inuits’ indigenous skills and materials.

Houston's narrative tells the story of how several printmaking techniques were explored in Cape Dorset, including stencil, which was inspired by the "skin appliqué" work (the practice of cutting out silhouettes from stiffened sealskins for decorative purposes) of native women, which Houston had witnessed firsthand. This particular technique—stencil—is commonly used and taught by Qappik today, albeit in a more modernized form. The Pangnirtung Print Shop is known for the beauty of its artists' stencil prints.

The book is accompanied by a multitude of lovely color reproductions of some of the earliest "Eskimo" prints made, and Houston provides snippets of interesting biographical information about the Inuit men and women who produced the artwork.

Another book which relates the story of the beginning of printmaking in Cape Dorset, but moves on to trace its development there over the next thirty years, is *In Cape Dorset We Do It This Way – Three Decades of Inuit Printmaking* (1991). Edited and written mostly by Jean Blodgett, but with essays contributed by Leslie Boyd, Linda Sutherland and Heather Ardies, this book presents six chapters, each of which focuses on a different aspect of the local printmaking operation over the years. The four chapters of most relevance to my case study as background information are those that cover the overall history of printmaking in Cape Dorset from 1957 to 1987, the history of the West Baffin Eskimo Co-operative (an entity established to assist the Inuit in playing an active role in the economic development of their arts), a chapter on the technical aspects of the printmaking program, and one that examines the process by which the printmakers work

with the graphic artists to turn the artists' drawings into prints.

Each chapter is essentially a free-standing essay, and is accompanied by either black and white photographs of print shop scenes through the decades, and/or color reproductions of the graphic artists' work. Additionally, at the end of the book, an appendix provides an assortment of black and white photographs of local artists (dating from 1961 to 1991), as well as brief biographical sketches of twelve of the printmakers, written by Stacey Titcher. Unfortunately, these one-paragraph biographical sketches generally make little or no reference to the printmakers' training or educations.

Another text of similar format, but covering broader territory, is *Inuit Art: An Anthology* (1988). This work contains fourteen scholarly essays contributed by an assortment of authors, with an introduction by Alma Houston, first wife of James Houston. In this book one also finds snippets of the story of the development of contemporary Inuit printmaking in the Eastern Canadian Arctic, such as the essay titled "The Cape Dorset Prints" (1975), in which author Mary M. Craig reflects on the evolution of the community's printmaking program over eighteen years, and notes aspects of its great growth and success in southern markets (she mentions, for instance, that by 1974, Cape Dorset prints were being sold in about fifty galleries in the United States and Canada).

Additionally, in the chapter "The First Printmaking Year at Baker Lake" (1976), Sheila Butler offers a relevant piece, which recounts the remarkable year she and her husband spent working with local people to get a printmaking operation off the ground in

the small Inuit community of Baker Lake, also in Nunavut Territory, which resulted in the successful debut of an “annual collection” in 1970.

HISTORY OF CONTEMPORARY INUIT ART

Other essays in *Inuit Art: An Anthology* touch upon various issues related to the history of contemporary Inuit art, especially carving, contributing to my understanding of the scope of the region’s contemporary art through 1987. For instance, some authors offer portraits of important carvers, including Osuitok Ipeelee (also known as Oshweetok) and the brothers Nutaraaluk and Mattiusi Iyaituk, while others write about graphic artists (although all of the artists portrayed are at least one generation removed from Andrew Qappik). Additionally, artistic ventures in the Arctic related to the creation of tapestries are discussed in the chapters “Wall Hangings from Baker Lake” (1972) and “The Pagnirtung Tapestries” (1981).

For an extremely thorough and thoroughly linear account of the history of contemporary Inuit art, it is vital to consult Richard C. Crandall’s *Inuit Art – A History* (2000). After including preliminary chapters offering brief overviews of the prehistoric and historic periods in Inuit art, Crandall goes on to devote a full thirteen chapters to a fantastically detailed history of contemporary Inuit art within the Canadian Arctic from its birth in 1948 through 1997. Much of the material relates to the two most major areas of activity—carving and printmaking—but weaving (tapestries) and Inuit forays into other mediums are discussed as well. Crandall identifies various stages of development

within the contemporary period, and titles his chapters according to such stages.

Additionally, Crandall uses many subheadings within each chapter, including simply the dates of individual years—i.e., “1957,” “1962,” etc. In this way, every year of the contemporary art era, through 1997, is specifically covered in terms of events that carry with them topical significance. Crandall discusses, for instance, the occurrence of minor and major Inuit art exhibits, the appearance of relevant publications, and the key roles played by Inuit and non-Inuit individuals, by important organizations in the North and South, including various governmental agencies. He also covers issues and events related to the training and art education of arctic artists.

No photographs accompany Crandall’s book, nor graphic elements of any kind. It is a scholarly work; with it, Crandall sets out to provide a comprehensive and “as-objective-as-possible” history of Canadian Inuit art. On page two, he relates his belief that other available historical accounts have been incomplete, and often flawed in offering history written from “a marketing perspective, a revisionist perspective, or a politically correct perspective” (2000, p. 2). His 39-page reference section attests to the thorough documentation of his account.

In *Inuit Art* (1998), Ingo Hessel also provides overviews of the three periods of Inuit art. However, his text is graced with Dieter Hessel’s beautiful photographs, and, according to George Swinton, the book serves largely as “a celebration of fifty years of contemporary Inuit art” (Hessel, 1998, p. viii).

Hessel’s focus is on the three most major areas of modern Inuit art: sculpture (also

referred to as *carving*), graphics (printmaking and drawing) and textiles, and he devotes a chapter to each of these areas. Within each area, style differences between art-producing communities (most of them in Nunavut Territory), regions and some individual artists are discussed. Andrew Qappik, who was known as Andrew “Karpik” at the time, is mentioned in the section about Pangnirtung in the “graphic arts” chapter. Thus in each area of artistic endeavor, Pangnirtung’s output and stylistic tendencies are compared to those of similar Arctic communities.

Art historian Emily E. Auger provides yet another examination of Inuit art in *The Way of Inuit Art: Aesthetics and History in and Beyond the Arctic* (2005). She too discusses the prehistoric and historic periods, but in much greater detail than does Crandall or Hessel. For instance, included in her discussion of the prehistoric era is a chapter about shamanistic traditions in Inuit culture, and the relationship of such traditions to much of the art or artifacts produced in this era. Numerous small pictures of representative artworks are provided.

More uniquely, Auger relays the results of interviews she conducted with 25 Inuit artists, both carvers and printmakers, in 1988. By presenting her data analysis, and incorporating direct quotes from her subjects in her analysis, we learn how the artists feel about issues of “personal expression, interpretation, originality and quality” in relation to their art-making. However, none of the subjects are asked specifically about their training or art education; Auger is much more interested in asking the artists about where they get their ideas for their drawings and carvings, and how they go about starting a new

piece of work, among other things. Indirectly, art education or the lack of such is occasionally touched upon in these unusual interviews.

CULTURAL HERITAGE OF INUIT

In order to gain a fuller understanding of Inuit cultural heritage, and thus Andrew Qappik's cultural heritage, I consulted other texts and sought pertinent information on various Web sites. Certainly, some texts discussed earlier in this section make reference to aspects of "traditional" Inuit culture (*traditional* meaning as it existed before Western contact) and the history of Inuit people in North America. However, I sought a more kaleidoscopic view, one describing all aspects of traditional Inuit society. Gaining some sense of the original culture's beliefs and practices is relevant for several reasons. Firstly, just a few generations ago, some Inuit were still leading what is now called a "traditional lifestyle"—even Qappik's grandparents may have done so to a large degree—and in this sense traditional life is relatively recently connected to modern life. Secondly, on a personal and community level, Canadian Inuit are very aware of the possibility of losing many of the old ways; thus energy and conscious effort is being made to keep aspects of the culture, as well as the language, alive. It is not simply a matter of accepting that former cultural practices, beliefs and values must disappear. As the pace of acculturation has quickened over the past half century, there has emerged a trend towards honoring and preserving these practices, beliefs and values.

Additionally, traditional themes dominate a good deal of contemporary Inuit art,

including Qappik's work (for examples of his prints, see Appendix C). This focus, as put forth by many of the artists, seems to attest to the fact that modern life and traditional life continue to collide. This type of art, called "memory art" by some (Crandall, 2000, p. 57), is a concrete manifestation of the fact that modern Inuit in the North are indeed living in a particular type of cultural "borderland." They live in a world with snowmobiles, rifles, television, telephones, computers and access to the World Wide Web, yet they choose to portray scenes of the type of life lived by their grandparents or great-grandparents.

Thirdly, I may learn something about traditional values or customs that relates to education—the ways in which ideas or skills have typically been passed down.

Nancy Bonvillain's *Indians of North America – The Inuit* (1995) offers a basic overview of Inuit life before Western contact, describing features of traditional life, such as housing, food, clothing, hunting methods, etc., and conveying what we know of the people's religious beliefs, including shamanism, and social customs.

The second half of the book delineates the history of contact with outsiders, especially Western explorers, missionaries, traders, whalers, teachers and tourists, and the impacts of such contacts on the culture. Bonvillain ends with brief portrayals of life in small Inuit towns of Canada and Alaska at the end of the twentieth century.

In *North American Indian Art* (1982), Peter and Jill Furst are especially interested in conveying a sense of the Inuit "world-view" over the millennia in the chapter "Arts of the Eskimos." They explain how prehistoric art items, such as masks, amulets and carvings, reflect the mental and spiritual world of their makers, which in turn was shaped

by the environment in which they lived and by their utter dependence on nature. The authors comment that Inuit prehistoric pictorial art bore witness to “a complex mental life that, as noted, concerned itself unceasingly with the well-being of animals in life and in death because, this, in turn, directly translated into the well-being of humans” (Furst & Furst, 1982, p. 140).

The formerly prevalent practice of shamanism is described, and its purposes and connection to certain “art objects” explained. The authors also relate the content of the most common Inuit myths and legends, including the story of Sedna, the sea goddess, which is known in various guises to Inuit people across the arctic world.

A particularly up to date account of the Inuit way of life is presented in *Native America – Arctic Peoples* (2008), by Craig A. and Katherine M. Doherty. This book puts the Inuit presence in North America in grand historical perspective, comparing their arrival on the continent with the arrival of other native groups. Additionally, the text covers ground similar to that of the previous two books mentioned, giving information about Inuit culture and lifestyles over time. The Dohertys’ book, however, describes Inuit life up to present times as well, covering recent movements toward self-empowerment, the creation of Nunavut Territory in 1999, and the effects of global warming on arctic life.

A plethora of Web sites accessible through the Internet offer information about Inuit history and culture. One such site is www.imagesnorth.com. This Web site is maintained and owned by Images of the North, a gallery in San Francisco. One finds

succinct synopses of different aspects of Inuit life under the heading “Arctic History,” including sections called “Inuit, the People” and “Life on the Land.”

MODERN LIVING AMONG MODERN INUIT OF NUNAVUT TERRITORY

Before embarking on my journey to Pangnirtung in Nunavut Territory for the purpose of interviewing Andrew Qappik, I wanted to “situate” myself not only in terms of his cultural heritage, but also in terms of learning about modern living conditions in this part of the Canadian Arctic. All the books cited above that address aspects of the contemporary Inuit art period, especially those by Crandall, Hessel and Auger, give glimpses into the current circumstances of Inuit people living in Nunavut Territory. A few other texts and one particular magazine help provide an even greater sense of the issues and challenges facing Inuit people today, both artists and non-artists, as they continue to live in these tiny, isolated communities. These communities are hundreds or thousands of miles from “mainstream” Canadian and American society, yet are influenced by and connected to the wider world as never before due to the importation of modern technology.

One of the purposes of editors Pamela Stern and Lisa Stevenson, in *Critical Inuit Studies – An Anthology of Contemporary Arctic Ethnography* (2006) is to “reintroduce American anthropologists . . . to the Inuit—a group that had once been a standard of anthropology courses and textbooks but had become all but invisible there since the 1980s” (p. 4). Thus the book contains a selection of papers written by people doing

ethnography-related work, including anthropologists, geographers, social workers and social policy analysts—all of them reflecting their authors’ relatively recent research regarding the Inuit of the North American Arctic.

I found those articles that discuss aspects of Canadian Inuit life, especially those which report on issues related to life in Nunavut Territory, of particular interest. In “Six Gestures,” Peter Kulchyski talks about six different types of physical gestures commonly used among Inuit people in Pangnirtung—some as seemingly small as *not* knocking on doors before entering—and offers his reflections and interpretation of the meaning of these gestures. According to Stern and Stevenson (2006), Kulchyski’s overall aim is to “give a sense” (p. 6) of Inuit culture.

Another contributor, Nelson Graburn, a professor of sociocultural anthropology and renowned Inuit scholar, puts forth issues related to Inuit identity which have emerged as Inuit people have dealt with the “immense changes” (Graburn, 2006, p. 139) leading to the 1999 establishment of Nunavut Territory, in “Culture as Narrative.” He claims the Inuit have been challenged “to redefine themselves and their place in the world” (p.139), and “to question the ways in which they are uniquely Inuit and by what means they remain Inuit” (p. 139). His exploration touches upon how issues of identity are often reflected in the creation of contemporary Inuit art, including sculptures and prints.

A periodical of particular pertinence to my research is *Inuit Art Quarterly (IAQ)*, published in Ottawa by the Inuit Art Foundation (IAF). The IAF is a non-profit organization, incorporated in 1987, whose mandate is to “facilitate the creative

expressions of Inuit artists and to foster a broader understanding of these expressions worldwide” (Inuit Art Foundation Web site, n.d., p. 2). This magazine is a tremendous source of informative articles about Inuit artists, past and present, and the myriad issues surrounding the pursuit of their art, including matters of education and training.

The Spring 2007 issue of *IAQ* contains a valuable article that reports on the results of a survey of 100 artists from across the North, “The Artist’s Perspective: Survey Reveals Materials Still Greatest Need.” While the title refers to the need for carving materials, a variety of questions were posed to the hundred respondents, some of which related to the issue of art education in their lives. The article reports that “very few” of the artists had someone in their community helping them with their art, and 82 percent said they would like more training. Only 28 percent indicated they had received some formal training in art. The report of this survey, while not generalizable, assisted me in putting Qappik’s art education efforts in greater context.

Another article of interest, considering the important role the IAF has played in the lives of Inuit artists, is “The Inuit Art Foundation,” in the Winter 2002 issue of *IAQ*. Author Michael Olson gives a short history and thorough overview of the scope of the Foundation’s goals and activities, past and present. Olson reports on the vital services the IAF, which he bills “Canada’s only Aboriginal arts service organization” (p. 30), provides, including publishing the magazine (which many Inuit artists receive), sponsoring workshops and symposia to assist Inuit artists in their professional development, organizing regional arts festivals and implementing art education initiatives

of various kinds.

These and other issues of *IAQ* helped me gain a sense of “modern living among modern Inuit,” and contribute to a better understanding of the conditions under which Qappik lives and works.

In *Kenojuak – The Life Story of an Inuit Artist*, Ansgar Walk provides a fascinating biography of one of Canada’s most celebrated native artists and printmakers, Kenojuak Ashevak. Although she was born almost four decades before Qappik, preceding him by about two generations, the story of her life still bears certain resemblances to his and says much about the tremendous changes Inuit people on Baffin Island have faced during recent decades. She grew up on the other side of the island, in the Cape Dorset area, where, at age 82, she continues to contribute to the Cape Dorset annual print collections. The book tells the tale of her life: her birth in an igloo in 1927, her childhood “on the land” and the journey she took in becoming a prolific, highly decorated graphic artist, whose prints are nationally and internationally recognized.

LITERATURE RELATED TO ANDREW QAPPIK

I was not able to find a book solely about Andrew Qappik. However, both Crandall and Hessel, cited earlier, make reference to him in their texts. Additionally, I found articles written about his art in several issues of *Inuit Art Quarterly*, an article about his teaching in a *Nunatsiaq News* newspaper, and a DVD put out by the National Film Board of Canada that features Qappik teaching simple printmaking techniques,

based on soapstone relief printing methods, to a group of sixth year students in Montreal.

The *Nunatsiaq News* article, dated March 29, 2002, reports on a stencil printmaking workshop Qappik conducted for youth at the regional Arctic Winter Games in Iqaluit. In the article, Qappik discusses how he learned the process of stenciling. The *Nunatsiaq News* is published weekly in Iqaluit, the territory's capital.

Two *IAQ* articles are dedicated, or partly dedicated, to the art of Andrew Qappik. In "Andrew Qappik's Contemporary Arctic Visions" (Winter 2005), Jane Sproull Thomson and Luke Ratzlaff discuss the style and themes of Qappik's recent body of work. It provides some valuable biographical information.

In Winter 1998, *IAQ* published an article titled "Regenerations: The Graphic Art of Three Young Artists," by Annalisa R. Seagrave. The author discusses Qappik's print work as well as that of two other Nunavut printmakers of a similar age, and compares their work to that of the two previous generations of Inuit graphic artists. Seagrave points out that the younger printmakers differ from the older artists in having lived all or most of their lives in settled communities, whereby the influence of southern ways and southern technology began at an earlier age and was even greater than it was on previous generations. She discusses differences in artistic style discernible between the generations and looks at issues such as the influence of southern buyers on the younger artists' output, and possible reasons why much of their art portrays scenes of a traditional lifestyle, which they themselves have lived in only limited ways.

The DVD *I Can Make Art Like Andrew Qappik* is one of a six-part educational

series produced by the National Film Board of Canada in 2005, aimed at children ages nine through thirteen. Each short DVD/video presents a “kid’s-eye view” of the artistic process of a Canadian artist and is child-narrated. In *I Can Make Art Like Andrew Qappik*, Qappik introduces a class of “sixth year” students in Montreal to the techniques of soapstone relief printing. He then guides the students in making their own self-portrait-type prints, in which they incorporate personal symbolic imagery, although most of them used polystyrene foam sheets rather than soapstone blocks.

This DVD enabled me to see Qappik in action, to gain a glimpse of his overall teaching style and to see the easygoing rapport he developed with these young students from the South. I saw that he not only taught them how to make a print, but that he was also able to share a little about his life, his background and his language with them, essentially serving as a representative of his culture. It is an engaging video, one which showcases not only Qappik, but the perspectives of the students, as several voice their comments about Qappik’s work and about their own creative processes during the lesson.

LITERATURE RELATED TO METHODOLOGY

To assist me in both defining and conducting the particular type of research I pursued, and in verifying its appropriateness and legitimacy, I consulted four valuable texts. As my research is qualitative in nature and a case study, two books by Sharan B. Merriam were useful: *Qualitative Research and Case Study Applications in Education* (2001) and *Qualitative Research in Practice – Examples for Discussion and Analysis*

(2002).

The first text is divided into three parts: part one addresses the design of qualitative research projects; part two discusses methods by which qualitative data is collected; and the third part relays how qualitative data is typically analyzed and reported. In each section, Merriam raises issues of consideration for the successful completion of those tasks, alerting readers to possible pitfalls or challenges in each phase.

As the bulk of my research consists of one-on-one interviews with Andrew Qappik, I found Chapter Four, “Conducting Effective Interviews,” especially relevant. The author discusses different types of interview questions, explaining the virtues and limitations of the “hypothetical,” the “devil’s advocate,” the “ideal position” and the “interpretive” question (Merriam, 2001, pp. 44-46). She also compares and contrasts the use of totally unstructured interviewing with the use of highly structured interviewing, and relates methods of questioning that fall between these two options. Her discussion gave me ideas for including certain types of questions in my interviews with Qappik, and helped me recognize that it was appropriate for my interview questions to lie in the middle between the “totally unstructured” and “highly structured” formats.

Merriam reminds us that whatever answers we may obtain from our informant(s), we must remain aware that these answers are selective and subjective. She mentions that, “all information obtained from an informant has been selected, either consciously or unconsciously, from all that he or she knows. What you get in an interview is simply the informant’s perception” (Merriam, 2001, p. 91). This kept in mind for me the value of

consulting other sources regarding Qappik's experiences, whenever possible.

The author's second text was not as wholly relevant, although interesting. In Part One, Merriam covers similar ground as she does in *Qualitative Research and Case Study Applications in Education*; she discusses the nature of qualitative research, contrasts it with quantitative research, examines variations within the paradigm, and provides critical information about how to design and conduct such research. She also devotes a chapter to the thorny issues of assessment and evaluation in qualitative research, discussing the methods by which researchers can effectively assess "the quality and trustworthiness of a qualitative research study" (Merriam, 2002, p. vii). The reader learns about ways to assess internal validity, reliability, external validity and generalizability.

The bulk of the book is comprised of Part Two, containing Chapters Three through Nineteen. Each of these chapters provides a summary and reflective discussion about a particular qualitative research project. The projects discussed that mirror mine most closely are some of the case studies and ethnographic studies, although none of these is clearly similar to my own in scope and content. The approaches used by the sample researchers are, of course, of great relevance however.

Another text of use was *Qualitative Inquiry and Research Design: Choosing Among Five Traditions* (1998), by John Creswell. Like Merriam, Creswell first defines typifying features of qualitative research. He then proceeds to describe five main types: narrative, phenomenology, ethnography, case study and grounded theory. His definition of ethnographic research design as an investigation in which "the researcher studies an

intact cultural group in a natural setting over a prolonged period of time by collecting, primarily, observational data” (Creswell, 1998, p. 14) assisted me in clarifying the fact that my research is not truly ethnographic, according to his definition. However, aspects of my study resemble an ethnography, in that I traveled to an unfamiliar culture and interacted with a member of that culture in his “natural setting,” becoming a bordercrosser myself, although of a different type than Andrew Qappik. (I was the Westerner, doing my best to negotiate the completion of my academic goals within a landscape—physical and cultural—different from my own.)

My study is more properly titled a “case study,” choosing amongst the five major types of qualitative research examined by Creswell.

In *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (2003), Creswell again discusses the various ways in which qualitative research is conducted, but he also clearly contrasts qualitative research with the quantitative and mixed methods approaches, explaining what characterizes these two latter approaches, as well.

When discussing the qualitative approach, Creswell (2003) covers much ground, mentioning many qualities of such research that certainly characterize my project. For instance, he writes, “Qualitative research is emergent rather than tightly prefigured” (p. 181) and reminds us that it is “fundamentally interpretative” (p. 182). He pinpoints my intention when he claims, “The researcher collects open-ended, emerging data with the primary intent of developing themes from the data” (p. 18).

Creswell also informs readers of the many types of data collection techniques, going over in detail some of the most common methods, such as the use of observations, interviews, documents, and audiovisual materials. Each of these qualitative data collection methods is of some relevance to my case study.

Collectively, these four books provide a solid foundation on which to build an understanding of qualitative research—what it is, how it is conducted, ways in which its data is interpreted—along with discussion of the benefits, challenges, and possible pitfalls inherent in this multifaceted approach.

ETHNOGRAPHY BOOKS AND ARTICLES

In order to explore the notion of cultural borderlands, I consulted various texts. My introduction to the concept came about through reading James Clifford, a historian of cultural anthropology who is a professor in the History of Consciousness program at the University of California at Santa Cruz. Three pieces of his writing are particularly relevant to my exploration of the concept of “the borderlands”: his book, *The Predicament of Culture – Twentieth-Century Ethnography, Literature, and Art* (1988); his contributing chapter in *Exhibiting Cultures -- The Poetics and Politics of Museum Display* (1991), called “Four Northwest Coast Museums: Travel Reflections”; and his article “Museums in the Borderlands,” in *Different Voices: A Social, Cultural, and Historical Framework for Change in the American Art Museum* (1990).

In *The Predicament of Culture* (1988), Clifford does not use the term *borderland*,

but he discusses various ramifications of the “twentieth century’s unprecedented overlay of traditions” (p. 9), including the virtual disappearance of “pure products” (p. 1), culturally-speaking. He claims that this state of affairs has rendered profound changes, of special concern to modern ethnographers: “Cultural difference is no longer a stable, exotic otherness A whole structure of expectations about authenticity in culture and in art is thrown in doubt” (p. 14). In such an interconnected world, “one is always, to varying degrees, ‘inauthentic’: caught between cultures, implicated in others” (p. 11).

I believe one can rephrase the core of this idea (that in modern times, we are all “caught between cultures”) by saying that, *we are all living in the borderlands to a greater or lesser extent.*

In his article, “Museums in the Borderlands,” (1990), Clifford uses the actual term *the borderlands*, and speaks of them, in this context, as being “sites of crossing” (p. 134) and “places of hybrid possibilities and political struggle” (p. 135). He is particularly focused, of course, on museums, and the fact that in the late twentieth century they face the challenge of “working in the borderlands, between different worlds, histories, and cosmologies” (p. 135). Clifford discusses how both “majority” and “minority” (tribal/local) institutions are operating in the borderlands. For examples, he draws heavily from his earlier essay, “Four Northwest Coast Museums: Travel Reflections” (1991), in which he contrasts the approaches of two majority museums and two minority cultural institutions in British Columbia, Canada, each of which offers exhibits regarding the history and culture of Northwest Coast Indian groups.

Clifford (1991) believes that the resulting reality, for all of the museums, but especially for the two local/native museums, is “a complex, dialectical hybridity” (p. 226). This is what one sees and senses in their presentations of art and history. The “complex, dialectical hybridity” he cites and his various observations and interpretations of “ethnographic modernity” (p. 3), may have relevance to Andrew Qappik and his situation as a man and artist who has been educated and raised within a web of two cultures, one clearly the “majority,” (mainstream Canadian), and the other “minority” (Inuit).

Another scholar who discusses the concept of the borderlands, and other tangential concepts, is art educator Elizabeth Garber. In her article, “Teaching Art in the Context of Culture: A Study in the Borderlands” (1995), she refers to “border studies,” an academic endeavor in which “the meeting of two cultures or countries is studied” (p. 223), and advocates that teachers and art educators must delve into this arena and develop a “border consciousness,” meaning a deep understanding of another culture, in their attempts to teach multicultural content. She cites Guillermo Gomez-Peña, a writer and artist, who claims that border consciousness “necessarily implies the knowledge of two sets of reference codes operating simultaneously” (as cited by Garber, 1995, p. 223). Again, this concept is applicable to my understanding of Qappik’s cultural situation.

Finally, it was useful to look at *Frontiers and Borderlands – Anthropological Perspectives* (1999), edited by Michael Rösler and Tobias Wendl. In the introduction, the editors define frontiers and borderlands as “crystallization points of multiculturalism,

intercultural contact and crossover” (p. 1). They identify borderland studies as “studies of sites where political, cultural and social identities fuse, coexist, or at times conflict” (pp. 1-2), and claim that the field has “recently gained more serious scholarly attention and is becoming a crucial key to understanding the predicaments of culture as we enter the 21st century” (p. 1). Similar to Clifford, Rösler and Wendl believe that a “new and increasingly interconnected net of very diverse relationships envelopes our planet” (p. 1), and relate the growth of the field to this phenomenon. The body of the book presents essays by various authors, all of whom presented papers at an international symposium called *Frontiers and Borderlands: (Re-)Construction of Lebenswelten and Identities*, held in Tutzing, Germany in 1997.

CONCLUSION

Collectively, this body of literature helped me to establish a foundation of content knowledge that was relevant to my case study. The knowledge I gained helped me prepare as I set out on my journey to the North to interview Andrew Qappik; for instance, I felt I was amply informed about the birth of contemporary Inuit art, about modern living conditions in the eastern Canadian Arctic, and about Qappik himself. As the bulk of my research was person-to-person interviews, it was obviously important that I ask intelligent, informed questions. The literature related to methodology—those books that explored important aspects of quantitative research and offered practical advice—and the books and articles related to the concept of cultural borderlands were also very valuable,

as they prepared me to engage in meaningful conversation with Andrew Qappik in an attempt to answer my central research questions.

CHAPTER THREE

My Interviews with Andrew Qappik

The following data analysis is based on conversations I had with Andrew Qappik in his home town of Pangnirtung, Nunavut Territory, Canada during the week of April 6, 2008. The first interview was actually conducted on the morning of April 8, as I arrived in Pangnirtung from Iqaluit (the territory's capital) two and a half days later than expected, due to weather delays. Qappik and I met in the home of Pauline Dupree, where I was fortunate enough to be staying for the duration of my time in Pangnirtung.

On that first morning of interviews it was a chilly fourteen degrees below zero (F), but the house was comfortably heated. Qappik arrived at the front door at about 11am, bundled up in what appeared to be a set of black snow clothes, including boots and down jacket. His face and burly frame looked familiar to me, as I had seen him in photos and in his DVD, but my appearance must have been a surprise to him, as he had never seen a picture of me. After our friendly handshake and introductions, he peeled off his outer layers and boots and we stepped into the small living room to the right of the front door. I invited Qappik to make himself comfortable on the couch, and sat down in an armchair set diagonally to him. We discussed whether he minded if I tape recorded our interview sessions. He said that was fine and we chatted for a few minutes about the wonders of the little rectangular digital tape recorder I pulled out. When we were ready

to begin, I placed the device on the coffee table directly in front of Qappik and turned it on.

Our subsequent interviews (three more) took place in this same setting—the small, simply furnished, beige-colored living room of Pauline’s home—and at about the same time of day, late morning. It proved to be an ideal interview venue, as it was quiet, comfortable and more or less without distractions or background noise. We talked in a relaxed atmosphere and on each occasion Qappik appeared to be at ease and able and willing to share his stories.

Occasionally Qappik “lost” the appropriate English word for something he was trying to describe, and he struggled, aloud, for several seconds to try to recall the word he wanted. It is important to point out that English is Qappik’s second language, Inuktitut being his first. Although he is certainly fluent in English, which he learned as a child, there were moments in his speech when his syntax or his word choice, especially his choice of verb tense, sounded “off” to a native English speaker such as myself. However, I felt these minor mistakes in Qappik’s English, and his occasionally unsuccessful struggle to find the precise word he wanted, did not impede my ability to understand the intent of his message. If I ever misinterpreted his meaning due to the fact that English is his second language, it was unknowingly. In passages quoted below, I have let any mistakes in Qappik’s English remain.

Qappik mentioned in passing that he and his wife Annie, who is also Inuit, speak Inuktitut at home. I was able to meet Annie one afternoon, and she too is a fluent English

speaker. They have four children, some of whom still live at home, and all of whom are most likely bilingual, although I did not specifically ask.

Back home in Austin, I transcribed our recorded conversations verbatim to the best of my ability. Except for a handful of times when I could not decipher a word or phrase of Qappik's, despite repeated attempts, the recordings proved to be highly reliable. While the transcribing process was quite laborious, once completed, I felt fully satisfied with the hard copies of our conversations that I eventually had in hand.

As indicated in the "Research Methods" section of my opening chapter, before going to Pangnirtung, I created several categories of questions to cover in my interviews with Qappik, and generated a list of questions for each category. This method was intended to ensure that I covered certain broad topics—such as "Qappik's art education experiences in childhood"—thoroughly and in an organized manner. I now choose to present my data in a similarly organized fashion, dividing my presentation of it into different categories: general childhood; early art education experiences; introduction to printmaking; Qappik's real training in printmaking begins; continuing art education as a printer; art education at arts festivals; beginning to teach; teaching methods; and conclusion.

GENERAL CHILDHOOD

Qappik confirmed that he was born on February 25, 1964 in a "camp" (meaning a group of a few Inuit families) about forty miles outside the town of Pangnirtung. He was

born in a *kumuk*, a traditionally-made, insulated sod house similar to the kumuks that he told me one can see down by the governmental Wildlife Office in town, only “smaller, lower.” Qappik grew up as the oldest child, as his parents’ first child, a baby girl, died before he was born. Four brothers and three sisters succeeded him.

When asked if his parents were living a “traditional lifestyle” when he was born, Qappik said “yes.” Further discussion revealed that they traded furs at the local Hudson’s Bay Company (HBC) trading post to get “gunpowder or ammunition, things of that nature.” (Pangnirtung’s HBC trading post opened in 1921.) Qappik said his father hunted with both a rifle and a harpoon. When I asked if he himself had learned to harpoon hunt, he said, “I *have* a harpoon,” and laughed.

In fact, Qappik was typical of many Inuit of his generation in that he actually learned “traditional lifestyle skills” through a program at his school, rather than by *living* them or learning them directly from his parents. Additionally, his parents’ lifestyle was not truly “traditional” in the sense that his parents, even before moving to Pangnirtung, were not living purely off the land—they traded furs in order to obtain certain Western goods from the HBC, and used modern hunting equipment to a large extent. He also mentioned that his family had an outboard motor for their boat.

Qappik was not certain exactly when his family moved into town, saying, “I don’t remember moving here.” The two earliest childhood memories he could recall were of being on his mother’s back, in her *amauti* (a traditional Inuit woman’s coat that has a large hood in back designed for carrying babies and small toddlers), and of seeing a small

plane landing on the sea, “a turbo-prop or something,” the memory of which made him chuckle.

His family’s lifestyle must have changed considerably once they moved into the budding hamlet. Qappik’s father learned the mechanic trade, and rather than continuing to trade furs, he went on to work as a mechanic for over thirty years, sometimes travelling to other communities as a foreman. Instead of living “out on the land,” the family could go out on the land only on weekends and holidays, or parts of the summer. Qappik began attending Pangnirtung’s recently opened federal day school once they lived in town, which was “as far back as five or six years old.” Unlike the situation now, with local elementary students being taught in both Inuktitut and English, Qappik (in the early ‘70s) remembered being taught only in English, initially. “And after, uh . . . probably the late ‘70s, we would start seeing Inuktitut teacher,” he recalled. He also remembered “a minister who’d teach something from the Bible,” and eventually learning the syllabic system of writing for his native language.

One of the things Qappik mentioned about school is that he eventually learned traditional lifestyle skills, through a special program that was developed during this time period. Part of the program was about language; students were taught “to accurately say, to name something” in Inuktitut. Additionally, the kids got to “go out on the land, with guides,” where they were shown “how to hunt and where to hunt . . . traditional hunting grounds or fishing or seal hunting . . . or caribou . . . how to make igloo.” Qappik said that he thought Pangnirtung had been a forerunner in starting a program like this.

According to the Qikiqtani Inuit Association (QIA) website, almost all schools in Nunavut now have a “QIA Traditional Camping Program” in place, whereby students spend time on the land and try their hands at traditional lifestyle skills.

EARLY ART EDUCATION EXPERIENCES

Qappik received very little by way of art education when he was a young boy at Pangnirtung’s only school in the early 1970s. (There are now two schools in town.) When asked when he thought he first did art of some kind at school, he replied “Somewhere, some . . . but for a long time we didn’t see any art programs for a while.” In terms of having an actual art teacher, he said, “At a later point at school then there would be a teacher who can teach art, so I think around grade eight, grade nine, around that area there would be a teacher doing that.”

Qappik related few memories of doing any kind of art activities at school during his elementary years. He did recall doing fingerpainting at some point, which he laughed about, saying it was messy and that, “It didn’t really turn out the way you wanted it to,” when trying to make images of real things.

I told Qappik that in the South, young children often do a lot of holiday art projects at school, and I asked if he could remember doing art activities associated with any holidays. He thought about this for a minute, searching his mind for memories, and said, “Well, there were like cut-outs that were already made that you can cut out, things to color, things like that.” When pressed to elaborate, he said that the kids got things that

“were already made so you can cut them out. Shape and color them. There wasn’t anything you can make yourself for Christmas or Halloween.”

Although Qappik did not remember being taught to paint at school, he did recall that somehow he got his hands on a little paint set when he was young. He said, “you’d be very lucky” to find a paint set of any kind during those years because “you couldn’t buy” that kind of thing in town. After Qappik rekindled his memory of “the little dried watercolors, a little tray . . . real miniature paints . . . you could only work with them so much,” he remembered that the paints were actually part of a paint-by-numbers set. I shared that I, too, had used paint-by-numbers as a kid in New Jersey, and we laughed about how paint-by-numbers had made its way up to Pangnirtung.

By the end of our first interview it was apparent that Qappik’s main artistic activity during his childhood years was drawing, and that his efforts started at home, rather than at school. His endeavors brought discovery of his own natural talent, and began when one of his uncles on his father’s side, Solomon Karpik, showed his nephew some drawings he had done, and suggested that the young boy try to copy them. It was difficult for Qappik to pinpoint the age at which this first happened, but he said he thought it was at eight, nine or ten.

Qappik described how drawing with his uncle transpired:

It was more . . . he just drew it and he just asked me if I could copy what he drew. So I just started copying what he drew. So from there, I don’t know, I was already, you know, could draw what he drew—maybe a little better than what he drew. (Laughs.) I was surprised even to myself that I could draw something like that.

At this time, Qappik was unaware that his uncle was actually a printmaker, getting a wage for drawing pictures and making prints, working through the local cooperative, which was then called the Pangnirtung Eskimo Co-operative. This was no doubt why he sometimes had drawings with him. Qappik told me he did not know that both this uncle, and another, Imoona Karpik, were printmakers at this time.

Additionally, according to an article in *Inuit Art Quarterly*, Qappik's paternal grandfather, Pauloosie Karpik, was a talented carver who took up drawing at middle-age, while convalescing in the hospital, and went on to contribute many images to the local co-operative in Pangnirtung that were made into prints. He had to be coaxed into doing some drawings initially, because at that time he felt that, "Only *children* draw pictures; *men* do carving" (as cited in Jones, 1991, p. 30).

Not long after these initial drawing efforts, Qappik discovered Marvel comic books and began copying pictures from them. He described their newness and appeal: "Well, I don't remember getting my own first, but I remember reading a comic book. They were really, uh, very interesting. To look at certain action things happening, something I've never seen before."

The newness of the pictures Qappik saw in the comic books speaks to the fact that he grew up, at least for his first five years, in a vastly different visual environment, or visual culture, than that of the "typical" mainstream American or Canadian child. Living a semi-traditional lifestyle, forty miles from the center of the budding hamlet, in a *kumuk*

within an Inuit “camp,” meant that he was not immersed in the type of visual, print and media environment that typically surrounds southern children.

Qappik said he used pencil or occasionally pen to sketch what he saw in the comics. I asked if he ever worked in color and he remarked, “There weren’t any colored pencils or anything to buy at that time I don’t believe; only you could probably get those at school.” Asked which comics he read, he replied, “All of them,” indicating he did not focus on any particular favorite. He commented, “I had a stack of comic books,” gesturing to indicate a sizable pile, and added “which I grew out of,” with a laugh.

The fact that Qappik spent part of his childhood “on the land,” may be why he apparently possesses the gift of what Peter Wilson, General Manager of the Uqqurmiut Centre of Arts & Crafts (which houses and includes the Pangnirtung Print Shop), calls “intense visual memory.” Wilson says many hunters and people who have grown up on the land have a heightened visual acuity that transfers into this type of visual memory ability. Qappik, whose prints often portray arctic animals and hunting or other outdoor scenes, told me that it is easy to draw from his “mind’s eye.” In an interview with *Inuit Art Quarterly*, he explained how this “intense visual memory” worked for him early in life:

I would be out on the land with my father while growing up and I would visually make photographs of certain animals or certain movements. Let’s say, I would make a photographic memory to snap little things and remember them.

When I asked Qappik if he currently tends to draw animals and people from pictures or live models, he said, “I would rather, uh, if I would do it from my mind.” He realizes, though, through teaching and exposure to other artists, that not everybody has the ability to draw in this way, commenting:

I’ve met a lot of artists who can just, can do something really good that’s saying something, and really work on it, and then when I asked them if they can capture something from their mind, some of them can’t do it. But they can really draw well, but they can’t capture from their mind’s eye.

Qappik said that for the “specifics” of an animal, such as its nose, he will sometimes consult an animal encyclopedia-type book, a photograph or magazine picture. As a child, Qappik also gained some experience drawing from live models, when he started sketching people at school. He began doing casual portraits of classmates. He related, “I would do some after finishing a grammar or science or math—I would start sketching on the pages.” As an adult, he has turned some of his portrait drawings into prints.

Eventually, Qappik had an art teacher who had students draw, although Qappik is very clear that the “art teacher” was not truly a specialist in art: “Well, it was a part time art teacher who did math and everything and science, in class all through the year.” As Qappik related it, the teacher’s method was simply to provide images for students to copy, and that by the time this occurred, he was already able to draw quite well due to his efforts outside of school. He said that the teacher would ask students to draw certain

pictures “which I knew I could copy . . . before they teach me. They would just give us, show us pictures.”

When asked if he had a favorite memory of a piece of artwork he produced as a child, or of a favorite experience creating a work as a child, Qappik reminisced:

Uh, one of the teachers who I remember—the first one to teach art in art class, who didn’t really teach us to draw—just put up a poster of a chimpanzee on the wall and said, “Everyone try and copy this,” and we tried copying and then I think I had a really good portrayal of that poster. Someone said, “It looks good,” and people started seeing that wow, you’re good at it.”

Qappik confirmed my suspicion that when he was growing up (primarily the 1970s), there was nowhere else in town to take any kind of community art class, beyond the one public school. When asked about this, he commented on the situation: “No, no. Pangnirtung didn’t have anything like that at that time. No other schools to learn art at at that time.” He says the situation is a little different now, in that children from the two local schools do come to the print shop at certain times of the year, to receive a little exposure and instruction in printmaking, which he often provides. For adults there is the Arctic Community College, which offers various programs in studio art at a few Nunavut campuses, and in Pangnirtung sometimes offers a class at a designated Community Learning Center.

At the end of our interview regarding Qappik’s childhood years, I asked him if he considered himself to be a self-taught artist. After musing over this a little, he concluded, “I guess you could say self-taught in how to draw.” From what I had heard from him,

this certainly seemed an accurate pronouncement. He had not recalled anyone, neither relative, teacher or friend, having provided actual instruction in how to approach the drawing process.

INTRODUCTION TO PRINTMAKING

Qappik's introduction to the medium of printmaking, which would become his artistic mainstay, came about because of his drawing skills. He described how this happened:

I think I was 13. So they (the print shop) held an art competition. I guess they were doing a new collection for the coming year, so my work, my drawing came in second place, so they made my drawing into a print. So my first print came out when I was 14.

In fact, this was not the first competition Qappik had placed in; he had previously won a school-wide contest to design the school's logo--a logo that he says was used for about six or seven years, until the school burned down. Qappik mentioned he had also earlier won a "story or poetry competition for across the North."

Although Qappik could not remember the content of the drawing that won second place during our interview, according to an article in *Inuit Art Quarterly*, the picture was of two rabbits being chased by a falcon. He described it as "a sketch I made," and said "they turned it with color, in color." When he entered the competition, he said he knew nothing about printmaking, or what a "print" actually was. But once the young boy saw

the results, he was impressed. He chuckled as he reminisced: “But after what I submitted and they turned it into a print, well, it can look *good*.”

That year, the Pangnirtung Print Shop bought *five* of Qappik’s drawings, so they could be made into prints. Thus, at the age of 14, Qappik was credited as the graphic artist for five of the 31 prints that constituted the studio’s 1978 annual community print collection (Crandall, 2000, p. 231). At this time, he played no role in adapting his drawings for use as prints, nor did he assist in the printing process. (It is still common practice for many prints from Nunavut print studios to bear the names of two artists: the graphic artist who originated the design, and the printmaker who executed and perhaps adapted it.)

Due to having had his drawing selected as one of the winners, Qappik visited the local print shop for the first time, and he was intrigued by what he saw. Not only was this where his uncles worked, but he recalled: “I saw the printmakers. They were, they had their own desks and some of them were working away—an atmosphere I’ve never seen before. It’s kind of like people in school, but they’re all working on something else.” He said that “everyone looked old” in comparison to himself.

What truly impacted Qappik was the fact that he was paid for his “sketch.” When I asked him what else he remembered about the atmosphere of the print shop, he responded, “Well, I, I got money for the first time with my work.” Even three decades later, the memory of this experience, of having “someone actually buying my work” for the first time, made him grin. And it did not stop with one drawing; as noted earlier, the

print shop bought four other pictures from the teenager that year, and five more the following year. Every time they used one of his drawings, they paid him. The memory of it still amused him; he chuckled and confessed: “They keep buying my work. My friends are begging money from their parents and I’m earning my money.”

During the next few years, Qappik said that he sold “quite a bit” of his work to the print shop. It clearly had been a positive experience, that “a cooperative wants more of my work,” and receiving money “for doing something which I loved doing.”

Eventually, Qappik had a “work experience” at the print shop through his school, whereby he spent a certain number of hours working at the studio and received school credit. He said he was probably sixteen when he did that. He recalled that he did things like cleaned the printers’ brushes and swept the floor, but was also able to watch the artists at work. Although Qappik said he was aware of apprenticeship programs, as practiced in the West, which he defined as programs in which people are “working and learning at the same time,” he did not feel that his school work experience qualified as an apprenticeship. He did not receive direct instruction in how to make prints.

QAPPIK’S REAL TRAINING IN PRINTMAKING BEGINS

It was not long before a slightly older Qappik faced a difficult decision. He summarized the situation:

I was trying to finish school. Yeah, I was trying to—I was doing really good in school, I’ll be going to enter grade 11 or 12 at that time. I only had a year or so

before I really finished school. And had a call from the print shop that they want to hire me as a printmaker.

Although Qappik sounded like he was still a little wistful about the fact that he was not able to finish high school, he decided to take the job, which was full time, and his exciting and lucrative career as an artist and printmaker began. At the time he was hired, however, he said that he “didn’t know how I was going to make prints.”

Because Qappik’s two uncles were working as printmakers at the print shop when he began working there, the teenager was taught by them initially—in the stonecut method of printing. Stonecut was the first printing method explored in Cape Dorset in 1958 when contemporary Inuit printmaking began; it involves carving a design or picture in low relief on a large piece of flattened and polished stone, then inking the stone and pulling prints. Both his uncles had mastered this method and used it to make prints at the shop.

Qappik described the type of clear, direct instruction he received regarding technical aspects of the process: “(I learned) how the tools are, and what the tools are for—to smooth things out or which ones to carve grooves or which get sharpened or whatnot--the texture of the stone, how to work with the texture of the stone.”

Although Qappik did not have immediate success with his very first prints—he said some of them were rejected as being “too southern” in style—the problem apparently did not lie with inadequate instruction in the mechanics of stonecut printing.

From Qappik's comments, it appears his uncles were direct and thorough, and certainly verbal (using words), in teaching their nephew how to carve and execute a stonecut print.

Qappik's next endeavor was to learn the art of stencil printmaking, another technique used extensively in Pangnirtung and at other Nunavut studios, which was explored in the early days of Cape Dorset printmaking, where the first stencils were cut out of flat, stiffened sealskin pieces. He was drawn to this method because he felt stenciling would enable him to "do more with color with my work." However, instruction was not readily available. Qappik reported that, "The guys there didn't want to teach me. They said, 'You're a stonecut, stonecut printmaker' . . . They didn't want to teach me." His uncles were not versed in the stencil method and could not provide any real instruction.

The frustration Qappik faced at this juncture—in trying to learn the technical process of making a stencil print without direct instruction—apparently later influenced him in his motivation to teach others. A *Nunatsiaq News* reporter who interviewed Qappik in March, 2002 and observed part of a four-hour stenciling class he offered to youth at the Arctic Winter Games in Iqaluit, wrote that Qappik had "learned printmaking by looking over shoulders at the Pangnirtung Print Shop" (*Nunatsiaq News*, 2002, pp. 2-3). Qappik told the reporter that at the print shop he had said to himself, "I'm going to try this. If you're not going to teach me, I'm going to watch you guys" (*Nunatsiaq News*, 2002, p. 3). He admitted that his fellow printmakers eventually "kind of gave me hints," but said that ultimately, "I learned the hard way I guess." (*Nunatsiaq News*, 2002, p. 3).

The reporter concluded that “He [Qappik] teaches so that others who want to learn the art don’t have to learn it the hard way” (*Nunatsiaq News*, 2002, p. 3).

I asked Qappik about the “hints” he eventually received from the other printmakers. He related, “Some of them started to give me pointers. How to use the brush, after they saw my first prints coming out flat. Or how I can use the brush and toning, shading . . .” Qappik explained that the type of shading one can do in color with stonecut and stencil is different, partly because one is applying color to paper with a stencil brush in the latter. He said that “some of those hints helped so I could make it better,” but reiterated that the help they gave him was “not very much though.”

CONTINUING ART EDUCATION AS A PRINTER

Qappik’s art education did not end with his independent efforts to learn the stencil method. Over the years, he has had a number of opportunities to learn other methods of printmaking, and has taken advantage of them. Most of these opportunities came about by way of instruction, classes, or workshops offered by the print shop’s periodic “arts advisors.” Like a number of other Nunavut print shops, the tradition at the Pangnirtung Print Shop, since opening in 1973, has been to employ an arts advisor—a person who provides help in selecting imagery for printing and sometimes technical assistance or training—for a certain number of weeks each year. This system was designed to help ensure that an annual collection of sufficient quality is brought out. At the Pangnirtung Print Shop, the arts advisors have generally been from southern Canada, and have stayed

for various parts of a year—sometimes just for a week, other times for six weeks or more. The print shop’s budget, as well as the artists’ perceived needs, have been factors in the duration of their stays. Some have returned for several years in a row.

Since Qappik began working at the studio, there have been certain arts advisors who arrived with the express intention of teaching the printmakers a new technique. Qappik recalled that an arts advisor named Stephen Osler, from Nova Scotia, came up and taught etching to the printmakers. To the best of his recollection, this was in the early ‘80s, and was the first time that local printers learned etching. Today, stenciling and etching are the two main techniques Qappik uses to produce his annual collection prints.

According to Crandall, the author of *Inuit Art: A History*, Osler was, in fact, a very important arts advisor, who spent varying lengths of time in Pangnirtung every year for over a decade, from 1982 through 1993.

I asked Qappik about other arts advisors, and other classes or instruction he received while working at the print shop. He said that someone (whose name he could not remember) had come to teach lithography. Sometime after this, another person, “a Japanese printmaker from British Columbia who was taught in Japan” came up to teach the printers Japanese woodblock printing. Qappik remembered this as a somewhat intensive course of two weeks or a month, which he described as “very short-term school.”

The lithography teacher was, in fact, Don Holman, who taught a three-week workshop to the printmakers in the fall of 1986. I was not able to identify the woodblock teacher by name, but it appears that he or she was distinct from a regular “arts advisor.” Besides these opportunities to learn printmaking techniques, Qappik received other types of art instruction at the print shop. He recalled that sometime in the past, quite a few years ago, another person from Nova Scotia (Dan O’Brien) had been up to teach sign making over the course of several months, including how to use computers in the design of signs. This instruction took place at the print shop, although it was made available to others in the community who were interested in making professional wooden signs. Qappik participated in this training and designed the wooden signs that now adorn the front of the Uqqurmiut Arts & Crafts Centre, which houses a new print shop, a tapestry studio and small gift shop.

Qappik is clearly someone with an interest in many areas of art making, who has been eager and willing to learn new artistic skills. He cheerfully told me that, “I just learned to do animation, as well.” He recently participated in an intensive two-week class in animation that took place at the print shop, in which participants used computers to make short animation clips. We sat down at one of the print shop’s computers so that I could view the charming animated pieces he and other students produced. According to *Inuit Art Quarterly* (Summer 2007), this workshop was one of several offered in different Nunavut communities in the winter of 2006/2007; each was made possible through a

\$200,000 initiative undertaken by the Inuit Broadcasting Corporation and the National Film Board of Canada.

While Qappik has never attended any kind of “real” art school as an adult (or child), he has clearly taken advantage of a range of art-learning opportunities that have been offered through different classes and instructors on the premises of the Pangnirtung Print Shop. Many of these have increased his proficiency in the realm of printmaking, while others have provided training in other areas. He appears to have benefitted from them, both professionally and personally.

While he reminded me that his top priority is being a printmaker, which requires that he “work all through the year” to bring out a successful annual collection, his interest in other areas of art is always there. He commented, “Anything to do with art, I’ll be trying to learn and do something.” Additionally, of course, he likes to teach others art, and does so whenever he has adequate time.

I talked briefly with Clare Porteous-Safford, Training & Development Coordinator at the Inuit Art Foundation (IAF) in Ottawa, to put some of Qappik’s activities and achievements in perspective. She was aware of Qappik for various reasons, including simply that “he’s very active and his work sells” (personal communication, October 24, 2007). She said that she sees Qappik as “someone who has really taken hold of all the opportunities that have come their way in terms of professional development” (personal communication, October 24, 2007).

Porteous-Safford also explained that by virtue of the fact that Pangnirtung has a communal arts and crafts center, where its printmakers work together and weavers work together, the “printmakers must be learning to some degree” (personal communication, October 24, 2007). In other words, simply having a building or site where artists work together is a significant bonus for a small, remote Inuit town, and guarantees that a certain amount of art education now can and does occur within the community. Many other Nunavut towns are not as fortunate as Pangnirtung in having its Uqqurmiut Centre for Arts & Crafts.

Peter Wilson, General Manager of the Uqqurmiut Centre for Arts & Crafts for the past seven years, also provided some input about the professional training opportunities for artists and printers at the center. He alerted me to the fact that when a printmaker such as Qappik attends a training or special workshop, he is generally compensated for it. Wilson commented, “It’s something to do and they get remuneration” (personal communication, April 10, 2008). He told me that Inuit artists, more or less, expect to get paid for such training, and that this expectation relates to the history of the Inuit’s relationship with *qallunaat*, or white people—a relationship which he summed up with the word “money” (P. Wilson, personal communication, April 10, 2008).

ART EDUCATION AT ARTS FESTIVALS

Another way Qappik has been able to obtain some additional artistic training over the years, or at least casual instruction, has been by attending various regional arts

festivals. Such festivals have grown in number and size in this part of the Arctic during the past decade or so. He has been able to receive some valuable instruction while at these festivals, where he interacts and speaks with other artists, sees their work, and gets a chance to watch their demonstrations. For instance, he said he has picked up pointers about how to paint. This was helpful because originally, “I did kind of everything on my own, but at a later stage, if I go to an art festival, there’s, uh, there’s artists giving pointers on how they use colors and how they mix colors, how they do lights and darks, darks and lights.” Qappik has experimented with acrylics, oils and watercolors, and one of his landscape paintings hangs outside Wilson’s office at the UCAC.

The festivals are also venues at which Qappik himself may give demonstrations of printmaking techniques, and where he may do some teaching, similar to the four-hour stenciling workshop that he offered to youth at a different kind of festival, the Arctic Winter Games, in March 2002. The youth came from all parts of Canada and were shown the entire stenciling process and given the chance to make a stencil print of their own.

Qappik said he went to his first arts festival “fairly recently” in Inuvik, Northwest Territories, near Alaska, because when he first became a printmaker (circa 1980), “they didn’t have them.” Although he was not sure of the year, it is likely he attended the first annual Great Northern Arts Festival, held in July 1989, as he told me, “I was one of the first ones to go there when it opened.” Pangnirtung and much of the eastern Canadian

Arctic was actually part of the Northwest Territories at that time, as Qappik reminded me:

They didn't have anything back here in Nunavut yet because it was one territory, a whole territory from Baffin Island to Yellowknife to Inuvik . . . It was one whole territory, the biggest territory in Canada. It was a huge territory, but we became our own territory.

The festival hosted 35 artists from across the Northwest Territories that first year, with many artists needing to travel a great distance to attend. Qappik said that although he has not been to Inuvik recently, he attended the festival four times.

The organizers of the Great Northern Arts Festival, which still takes place annually and has continued to grow since 1989, explain its purpose on the festival's Web site:

The unique circumstances of Northern artists cannot be over-emphasized. No other region of Canada is faced with the same challenges in terms of isolation, prohibitive cost of travel to other communities or regions of the country, unavailability of such basic requirements as art supplies, or professional services of photographers for the production and maintenance of portfolios. The list is endless and what is taken for granted in the South, is often unavailable or prohibitively expensive in the North. The Festival has sought to provide Northern artists, as much as possible, with many of the same advantages and experiences enjoyed by their Southern peers. (2007-2008, p. 1)

One of the reasons the number of arctic arts festivals has increased since 1989, at least in Canada, is to meet the needs of the country's Northern artists, as alluded to in the excerpt above. The creation of Nunavut Territory in 1999 seems to have helped, in that various new governmental agencies and non-governmental organizations have focused on

the needs of Nunavut artists in particular, leading to the development of certain Nunavut art festivals. These festivals have been designed in part to help far-flung Northern artists network and learn techniques from each other. They have also provided the artists with a significant opportunity to sell more of their work, according to Porteous-Safford at IAF, and the chance for the public to see and meet the artists.

Porteous-Safford commented that she feels the regional arts festivals provide “a huge amount of educational opportunity” (personal communication, October 24, 2007) for contemporary Inuit artists because of the seminars and workshops that take place, and because they “allow artists who would normally not travel to network as peers” (personal communication, October 24, 2007). She feels that, additionally, native artists often experience “a huge sense of pride in promoting their culture to others” (personal communication, October 24, 2007).

Qappik mentioned that some of the festivals are a place for arctic artists to also learn about marketing and grants. He said that some artists, who are “very isolated” and “don’t get any materials,” can learn “how can I get materials, from which, uh, company or government, who’s giving out these grants.” He summarized, “So you get to see a variety of grants you can take from different government facilities.”

In fact, just getting to one of the festivals and attending for a day or more, is likely to require that the artist obtain a grant of some kind. Airfare between arctic communities, as well as lodging and food in the North, are all quite expensive. There are now a

number of granting institutions, both governmental and non-governmental, which provide funds to artists who seek them, for the purpose of attending a festival.

Qappik reminded me that “a lot of the artists don’t know how to speak English, read English, the older generation,” and for these artists, a festival offers a good chance for them to learn about various opportunities from other artists, like himself, who are more aware of them, and can speak to the older artists in Inuktitut. Similarly, he thinks that younger artists benefit from interacting with “the artists who’ve been there for a while,” because they can learn from them more about what is available for artists.

One territory-wide arts festival that began to take place annually in 1999, the year Nunavut Territory was officially created, is the Nunavut Arts Festival. This event is put on by the Nunavut Arts and Crafts Association (NACA), a non-profit entity established in 1998 for the purpose of promoting “the growth and appreciation of Nunavut artists, and the production of their arts and crafts” (Nunavut Arts and Crafts Association Web site, n.d., p. 1). The first festival took place in Iqaluit, the territory’s capital, but it has sometimes been held in other Nunavut communities. Qappik said that this is the main festival he has attended “for the last five years or so.”

When I asked Qappik what he gains by going to such events, he emphasized the educational angle, replying, “It’s, uh, a process. You learn, you learn marketing . . . You get to see other artists, how they make their art, hands-on demonstrations and you can, yeah, learn a lot, you can learn a lot there.” He reiterated the significant personal

benefits: “Well, I get to market my work, I get to meet other artists. I get to teach, get to—everything to do with art, I get everything.” He added with a smile, “Travel’s good.”

I asked about the expense of attending a far away festival for him personally, and he replied, “There’s a grant for that. You can apply for a grant to go there.” According to Qappik, these grants generally cover all of the expenses associated with attending, including airfare, lodging, and food. However, he told me that if you get a grant to travel through an entity such as the Pangnirtung Print Shop, you are expected to give a percentage of the sales you make at the event back to the funder. He says that this arrangement ensures that “everything works.”

The Inuit Art Foundation, established in 1985, has also been active in organizing arts festivals for the benefit of Northern artists and Inuit art enthusiasts, especially since 1995. That year, the foundation worked with the Inuit Broadcasting Corporation to organize *Qaqqiq* ‘95, a huge public celebration of Inuit art and culture, the “first ever national Inuit cultural festival” (Crandall, 2000, p. 354). It took place at the Canadian Museum of Civilization in Ottawa, involved the participation of 23 Inuit organizations, and attracted 15,000 visitors. Besides showcasing visual arts, there were displays, demonstrations and performances of Inuit music, dance, drama, fashion and games. Since then, IAF has put on a twice-annual, scaled down version of *Qaqqiq* ‘95 called *Arts Alive*. Qappik attended the *Arts Alive* ‘05 event in 2005 in Ottawa, where he did stenciling demonstrations. Additionally, Qappik mentioned that there are now trade

shows that Northern artists may attend, commenting, “They’re having business trade shows in parts of Canada; you can go to those as well.”

According to the IAF’s 2006 survey of 100 Northern artists, 33 percent of respondents reported having attended at least one Northern arts festival. Unfortunately, it is not possible to extrapolate this data and assert that 33 percent of all Northern artists have attended such a festival. Additionally, respondents were not asked to report the number of festivals they had attended; they were simply asked if they had ever been to one. Therefore, it is not possible for me to know whether or not the frequency with which Qappik has attended such festivals is highly unusual for a Nunavut artist. It is clear he has attended a significant number of festivals, and that doing so has enriched his life, exposing him to new places, other artists, and a variety of art. They have provided him with some genuine art-learning opportunities, which he has found very valuable, and with art-teaching opportunities and the chance to make additional money selling his work.

These types of experiences—gained by going to arts festivals—have existed only for the past fifteen years or so for Inuit artists living in the Far North. It appears that Qappik has not hesitated to partake of the chance to venture beyond Pangnirtung and participate in them, thereby engaging in demonstrating printmaking, teaching his artistic skills to others, networking with other artists, learning new artistic techniques, meeting new people and selling more of his work.

Porteous-Safford of the IAF characterizes Qappik as a “new type of anomaly” (personal communication, October 24, 2007) in the North, having traveled beyond Pangnirtung as much as he has, yet she adds that there are “more of them [Andrews] now”(personal communication, October 24, 2007)—Inuit artists living in the upper reaches of the Canadian Arctic, yet circulating in the wider world to a much greater extent than the generation of artists before them. My perception is that Qappik is in the “forefront” of contemporary Inuit artists in this regard; certainly, he is a well-traveled individual.

BEGINNING TO TEACH

Qappik could not recall much about his first teaching venture, except that “I was asked if I could teach” and that it was “quite some time ago, really quite some time ago.” We estimated that it must have been at least ten years ago, and maybe even fifteen or more. Since then, Qappik has done a good deal of teaching at a variety of venues, serving both children and adults, in Pangnirtung and beyond.

Some of his instruction over the years has been in the form of “demonstrations.” For instance, Qappik has traveled to a number of art galleries in southern Canadian cities to help celebrate and promote the arrival of the latest annual Pangnirtung Community Print Collection. While there, he often not only attends an opening, but is likely to give a demonstration at some point, especially of stenciling, the technique he uses most often. In such cases, he explains the steps he goes through to produce a stencil print, as his

audience watches his masterful execution of the process. In this situation, his “students” are generally not trying it themselves, although Qappik said he typically will “maybe give a brush to one, one who’s looking, (so he/she) gets to see how stenciling is, how it feels.”

When Qappik demonstrates stenciling in southern Canada or the United States, it is generally quite educational for onlookers because few mainstream artists in the South use the stencil technique for their prints, at least not in the same way and to the full extent as Qappik. As practiced by Nunavut printmakers, it can be a rather involved technique; one print may require that a dozen separate stencils are used, layered on top of each other. In Pangnirtung, since the print shop opened in 1973, stencil prints have become a trademark of the studio, something for which it is well known. Often more than half of the annual collection is stencil prints.

It may not be surprising then, that when Qappik teaches, he often instructs people in this method. He related,

If I went down South and a university or college asked if I could teach there, uh, of course they have art classes and they’ve had an art class, but never had a stencil class—like they can paint and do paper mache or linocut, but never had a stencil.

The same is true for the children to whom he has taught stencil; most have never made this type of art before receiving instruction from him.

The amount of time Qappik spends teaching groups the art of stenciling varies. His goal is generally to at least show them the entire process, from beginning to end, and provide an opportunity for each student to make his or her own print. For instance, at the

Arctic Winter Games, when he taught a group of teenagers “from all over the arctic” about stenciling, who had never tried it, they were able to watch and listen and make a simple print in the space of a four-hour workshop.

When Qappik has more time with students, he likes to go beyond the basics with them. Sometimes he teaches two-week long classes at the print shop, with students receiving some instruction each day. For instance, every summer Qappik teaches this length class for a group of McGill University students from Montreal who come to Pangnirtung for a month. They come up to “learn about the vegetation, plants, animals, stories, lifestyle, livelihood, art,” he explained. Some of their classes are held at the empty high school building, but to learn about printmaking, the students always come to the print shop. Qappik typically instructs a group of about ten students at a time.

McGill students are not the only ones to come to town nowadays. “We have more than one college that comes up here,” Qappik said, adding, “Now they can bring through cruise ships—a whole flight of students from all over the world taking a course, taking a trip as well as having the course.” For all such teaching work, Qappik receives payment.

Locally, however, neither Qappik nor the print shop markets classes for community members. It appears that interested locals can certainly come by, observe and ask questions, but they would most likely not take a class on site unless it was organized by another entity, such as Nunavut Arctic College or the National Film Board of Canada. Local high school students do, however, sometimes come to the print shop as a class, and are taken “through the whole process,” usually of stenciling, by Qappik or another

printmaker. From what Qappik told me, this happens on an irregular basis—not necessarily every year.

Overall, the Uqqurmiut Centre for Arts & Crafts is a site of a fair amount of activity. It is actually one of the few stopping places for visitors and tourists in Pangnirtung. They are able to buy local art and handicrafts in the small shop, as well as see the printmakers and the weavers at work in their respective studio areas.

Soapstone relief printing was what Qappik was asked to teach for an educational DVD called *I Can Make Art Like Andrew Qappik*. The 11-minute program, geared towards middle school children and educators, is one of a six-part series called “I Can Make Art Like . . .” produced by the National Film Board (NFB) of Canada in 2005. This DVD gave me the chance to see Qappik’s teaching in action. The program shows Qappik introducing a class of “sixth year” students at a private school in Montreal to soapstone relief printing, the type of printmaking method he first learned, and one used often by Nunavut printers (soapstone is an indigenous material). First, Qappik introduces himself, telling the class where he comes from, and showing them his home on a map. Then the children gather round as he shows them the steps he takes to make a simple print: smoothing down a small block of soapstone first, drawing a design on it with a felt pen (in this case, a traditional image of an Inuit man holding a harpoon and looking down at an ice hole), carving parts of the stone away to leave the image in low relief, then inking the stone and pressing paper on top of it. As he pulls the print, the kids are truly impressed, emitting “oohs” and “aahs.”

Qappik seems to be especially well-suited to the task. He is easygoing and natural with the kids; they appear to like and respect him, seem excited by the fact that he is a “real” artist, and pay fairly rapt attention to what he is doing. Soon they become immersed in their own creative processes, sketching out ideas, having been asked to focus on a design that expresses who they are. Several of them speak about their creative processes on camera, so we hear their personal commentary about the art they are making, as well as comments about Qappik, his art or his interaction with them.

Overall, the DVD conveys a very positive portrait of the exchange experience. Both the students and Qappik seem to enjoy themselves and become thoroughly engaged; they are heard having a hearty laugh together, the children all produce interesting prints—a few are able to use soapstone, the rest use foam boards—and they practice a bit of Inuktitut at the end, imitating the words Qappik shares with them. One boy mentioned how great it was to see how an artist works up close, and to gain a sense of the artist’s personality. Certainly, one has the sense that this was a memorable experience for the class, not only because it was filmed, but because it was special to have an Inuit artist come down from the Far North, and teach not only printmaking, but a bit of his culture and language as well. Qappik, again, seems especially well suited to the task because he is gentle, good natured and approachable.

TEACHING METHODS

Qappik did not profess to follow any one particular type of teaching method. He began teaching because he was asked to do so once, and he continues to do so “when the time applies (sic)” because he enjoys it and is usually paid for his instructional work. He never received any special training in how to teach. From what I saw (on the DVD) and heard, it appears that teaching comes fairly naturally to him; the instruction flows out of him logically, according to the task at hand, and he possesses certain personality traits, such as patience and easygoingness, which serve him well in the work. Because he is bilingual, he can teach comfortably in English or Inuktitut.

Using language is certainly one of the methods he incorporates in his teaching. His experience learning stenciling “the hard way,” without benefit of direct instruction, is not a method Qappik believes in or promotes—he has no nostalgia about having had to figure the process out through observation. He offered his views on the value of oral explanation in teaching art:

So what I learned was watching without being explained. When someone is teaching but doesn't really explain how it's done, uh, seeing and hearing, hearing and seeing, doesn't really connect, but when you are explaining along with it, you get more . . . you get the students to have an attention to what you're teaching.

Qappik feels that many aspects of printmaking and other types of art making require oral instruction from a teacher. He said that if you try to imitate an artist after just watching him or her, then “You can’t really know: How did you do that? How can I do that?” From experience, he knows that all sorts of details are important to the success of your print or piece of art work, such as how much pressure to apply with a brush for different effects, how much water to add to the paint, etc. When I asked if he felt that giving full instruction verbally was always important, he replied, “Yeah, you’re *teaching.*”

In his teaching experience, he has observed that when he explains what he is doing to students, as well as showing them, “they can follow it, they can really pay attention.”

For the most part, Qappik teaches children and adults printmaking methods. On occasion, however, he may teach something else, such as drawing. Just a few weeks before my arrival, Qappik had taught a Saturday drawing workshop in town, and he said that the group did some “whole body” sketches and some animal drawings. I asked for an example of an animal they drew and how he taught them, and he replied,

Seal. Some of the ladies asked, “How do you make a seal? How would I make a seal?” So I did some circular drawings, just to, how to do the body, and where their eyes and nose and mouth and whiskers are, and the real ears they have. In a lot of detail, from scratch to detail.

The method he described sounded a lot like what I would call “guided drawing,” especially as he said he used a board to walk them through the process, showing them the steps to take, and having them follow his lead.

Essentially, the way Qappik teaches is based on his common sense and on his experience of methods that have and have not worked well for himself as a learner. For instance, his belief that clear, verbal explanation, along with visual demonstration, is the most effective method of art instruction stems in part from the way he had to learn stenciling (“I had to watch and they didn’t want to really teach me”). He said that he would *not* want to make a student learn in that way.

Qappik has also benefitted from having been taught by a number of different people over the years, in printmaking techniques, design, sign making and animation. In Qappik’s experience, “Each artist has a very different way of teaching and learning.” For instance, he said he was taught etching by three people, and that each teacher conveyed a slightly different approach or technique; he was able to learn something from each of them. Overall, he said he finds the whole process “very interesting,” meaning how individuals learn and teach.

It is probable that Qappik has adopted some of the teaching styles or methods that he has witnessed as a student, perhaps those of print shop arts advisors, his uncles or earlier “regular” teachers at school. Although I failed to specifically ask him about his favorite teachers, most of us remember positive learning experiences and are apt to draw upon them when teaching others, whether consciously or unconsciously.

As to whether or not he considers himself a particularly good teacher, Qappik replied modestly, “Probably, not sure. I haven’t really compared myself.” He also said, when asked about his best teaching experiences,

They’ve all been great. Uh, I don’t think I’ve had anything negative yet, I’ve never had any negative thing. Anything I teach can come alive. I’ve had good feedback from students.

Qappik finds it especially satisfying when a student who feels she or he cannot draw anything ends up producing a drawing or piece of artwork that they like. He explained how he encourages people who complain that “I can only draw stick people”:

I would tell them, “Can you draw turtles?” or any circular objects . . . something that . . . easy shapes. Then when they can draw a turtle, the ones that said they can only draw stick people, they start making a turtle which is only a circle, a circular head and circular kind of feet. Then seeing that, (they) start showing their artwork to their parents, what they have accomplished, what they’ve never done before.

He said that ultimately, the students “like it—the accomplishment—of doing something they’ve never done before.”

There are other aspects of the exchange that goes on between teacher and student that Qappik enjoys. When working with the children in Montreal for the DVD, Qappik said that he liked not only “seeing them work” and the pieces of art they created, but also the experience of them “sharing what their atmosphere of living is.” He enjoyed it when the kids wanted to share their own “cartoons or funny things” with him.

Coming from quite a different background and living situation than most of the people he teaches, there is an opportunity for both Qappik and his students to learn about “the other.” Qappik especially enjoys hearing foreign languages, discovering words and phrases that sound similar to Inuktitut words and phrases, yet have different meanings. His students, in turn, often learn a little Inuktitut, and may find out a few things about the realities of modern arctic living—something as simple as the fact that people do not really live in igloos anymore. He explains that when someone who “has never gone up here before” asks about whether people still live in igloos, “. . . you get a connection to say something about, uh, what it’s like in different parts of North America . . . (it’s like) introducing culture.” He feels that whether you learn a new fact or simply how to pronounce a new word, “you’ve learned more than just art.”

In terms of ages, he said, “I’ve taught almost all the levels, from young teenagers, to pre-adults and adults . . . I haven’t taught the really young ones yet.” He has taught in a variety of settings in Nunavut communities, in southern Canada, the United States, and at a college in Greenland. In the U.S., he said he has taught in upper New York State and at Duke University in North Carolina, where a professor who has been collecting his work over the years invited him to speak and teach.

Another reason Qappik continues to teach is simply that he is fully dedicated to the life of being an artist. Making art is not only his livelihood, but his passion. He continually seeks to do his best as a printmaker, and also to explore other types of art

making when he can. As quoted earlier, “Anything to do with art, I’ll be trying to learn and do something.” Teaching is an extension of what he does—learning and doing art.

Qappik’s level of commitment to his art and to community involvement is evident in a number of other ways. He was a founding member of the Uqqurmiut Inuit Artists Association (UIAA), helping start it in 1988. According to Crandall (2000), the UIAA was “designed to place more responsibility for the production of arts and crafts with the Inuit” (p. 306). It is composed of local artists who work together to improve opportunities for all artists in the community; one of the things the group does is to find grants that can be used, according to Qappik, to “get someone” to come to Pangnirtung and “teach a new technique” to the printers, weavers or other artisans. In the past, it obtained money to build a new print shop and weaving studio; when the old print shop burned down in 1994, members rallied to secure funding and make sure a new facility was built, and helped put the finishing touches on it themselves.

The bountiful world of grants is well known to Qappik. He explained, “Well, the grants are there. There’s a grant thing, Canada Arts Council . . . each territory in Canada has its own art council that gives grants to do, to do anything. Like if I want to learn something up here or down there, or exchange or travel abroad to do, to learn art or to show art.” He realizes that the trick is to take the initiative, to take action in order to benefit from the grants that are available, saying with a smile, “If we don’t tap into it, then nothing’s being done.”

Besides being an active member of UIAA, Qappik belongs to a number of other organizations: the Inuit Art Foundation, the Nunavut Arts and Crafts Association, and the Royal Canadian Academy of Arts. These memberships help him stay connected to a larger art world, including a network of other artists, both Inuit and non-Inuit, and to an array of exciting professional opportunities that extend beyond his remote home town.

CHAPTER FOUR

Data Analysis and Conclusion: The Muddy Waters of Inuit Art Education “in the Borderlands”

To live in the Borderlands means

you must live sin fronteras [without borders]

be a crossroads (Anzaldúa, 1987)

When I set out on my research journey, my intention, as declared clearly in the “Central Research Question” section of my introductory chapter, was to answer two primary questions: (a) What kind of art education did full time Inuit artist/art teacher Andrew Qappik receive while growing up in Pangnirtung, and as an adult living there? and (b) Why and in what particular ways is Qappik involved in efforts to provide art education to youth and others, both within and beyond his home community of Pangnirtung? Put more succinctly, I aimed to provide a “contemporary case study of an Inuit artist’s art-learning and art-teaching experiences.”

However, as the title of my research project, “Arctic-Adapted Art Education,” suggests, it was also my aim to convey a sense of the ways in which Qappik’s art education and art-teaching activities might be “arctic-adapted.” I stated that I hoped to shed light on the “model(s) of art education operating in Pangnirtung” and perhaps other, similar Nunavut communities, through the information Andrew Qappik gave me. As I set out, I wondered if the art education model(s) at work in his life were particularly

different from or similar to Western art education models typically employed in the U.S., with which I am familiar, or if they might be more *arctic-adapted*, meaning identifiably Inuit, or adapted in some way for the arctic/Inuit population.

This question of the arctic-adapted nature of Qappik's art-learning and art-teaching experiences relates to the phenomenon of Qappik having lived his life "in the Borderlands," as referred to by Anzaldúa above. In Andrew Qappik's case, the "Borderlands" is the muddy cultural landscape in which Inuit traditions, values and contemporary practices are intertwined with those of the dominant, mainstream, Canadian culture. Negotiating his life in such a territory has resulted in Qappik himself being a "bordercrosser," a person who can truly be considered a "bicultural being," a hybrid, or in Anzaldúa's words, a *crossroads* in human form. As Guillermo Gomez-Peña says, a bicultural bordercrosser is someone who has "the knowledge of two sets of reference codes operating simultaneously" (cited by Garber, 1995, p. 223). I believe Qappik qualifies as this type of bordercrosser, and that his experiences and activities within the realm of art education and art-teaching reflect this reality; they reflect the bordercrossing nature of his life.

FIRST CENTRAL RESEARCH QUESTION

In answer to the beginning part of my first central research question (*What type of art education did Qappik receive as a child?*), I conclude that the art education Andrew Qappik received as a child in Pangnirtung in the 1970s—in terms of formal schooling—was minimal. Qappik had few memories of doing art projects at school; in his earliest school years, he could remember only doing an occasional "cookie cutter" art assignment—projects that involved cutting and coloring, for instance, but no real self-inspired creativity. He had no memories of receiving true instruction in the visual arts

from teachers at the local federal day school. According to his recollections, the school never employed an art specialist as an art teacher; rather, starting in eighth, ninth or tenth grade, he began to encounter a few teachers that taught art on a part time basis, as an adjunct to other subjects they taught, such as math and science. He also recounted that these art teachers generally gave assignments such as “Copy this picture of a chimpanzee,” rather than providing instruction in how to draw.

Qappik’s childhood experiences of art education within the confines of Pang’s one federal day school were, of course, related to the curriculum in use at the school. As noted earlier, in the 1950s, a decision was made to import the curriculum of the Alberta Territory’s Department of Education for use in the arctic. It was at this time that the Canadian government began building federal day schools in the Far North, as part of its effort to draw indigenous people off of the land and into settlements.

Without an examination of the curriculum in use in Pang in the 1970s, it is impossible for me to determine whether it would be considered entirely Western, or whether parts of it, or the manner in which it was delivered, may have been “Inuitized,” or adapted for the Inuit population. It is probable that various changes were made once the more mainstream educational system was transplanted to a non-mainstream, “other” environment—such is the nature of a cultural borderland zone; two or more cultures rub up against each other on a daily basis in a setting such as a school and a certain amount of change or crosspollination inevitably occurs on both sides, resulting in hybrid forms.

However, it seems safe to conclude that the *content* of the curriculum was probably largely Western; it certainly was originally used in a broader, more Western, non-Inuit community. Additionally, those administering the curriculum—the teachers—were generally white, and students were taught in English only, reflecting the dominant

position of the mainstream Canadian culture. This lack of bilingual education indicates that the burden lay more on the Inuit to adapt to an outside culture and language (again, the “dominant” one), rather than the other way around. (Eventually, in the 1980s, limited bilingual education was initiated, and Inuit teachers began to be hired.) Qappik’s bordercrossing existence surely began to accelerate as soon as he entered the local public school, especially as he was asked to start speaking English.

Ironically, Qappik’s experience of attending a public school at which there was a lack of emphasis on the visual arts, and a lack of teachers with art teaching experience or expertise, can be seen as quite “Western” really, rather than arctic-adapted. It is Western in the sense that these types of deficits in the visual arts offerings for students at public schools are not an uncommon complaint in the United States, both today and in the recent past. It is not unusual in the West—or at least in the U. S.—for the teaching of art to be granted a lower priority than the teaching of many other “more important” subjects, particularly the core subjects of English, math and science. Time and again, parents, teachers and administrators who believe in the value of a strong art education, have faced the reality that the powers that be are unwilling to put art class on an equal footing with other academic subjects, resulting in “minimal art education” for students: less classroom time allotted for art; few or no teachers with specialized art backgrounds hired; and less money allocated to art education objectives.

While Qappik’s experience of minimal art education at school can thus be seen as a common Western phenomenon, rather than an arctic-adapted feature of his education, it may be that the *degree* to which he experienced a dearth of art instruction (including lack of exposure to certain mediums and a complete absence of specialized art teachers) was arctic-adapted. Perhaps the community’s arctic climate, its small population, remote

location, and/or the expense of transporting art materials to the North all contributed to the fact that school children in Pangnirtung in the '70s received extremely little by way of formal and structured visual arts education.

Another aspect of Qappik's early art education that can be considered arctic-adapted, is the lack of opportunities for formal art education experiences outside of school. There were no art classes or workshops available to him through private art schools, community centers, galleries or museums. Although a local print shop opened in 1973 (when Qappik was nine), and a local tapestry studio came into being about the same time, these venues were not places where children's classes were held. They were adult learning and working sites.

Having visited Pang in 2008, I know that even now, there are a minimal number of public buildings in the hamlet. There are only a handful of establishments that I encountered that can be likened to an art gallery or an art museum: the Uqqurmiut Centre for Arts & Crafts, where printers and weavers work, and where their work and that of other artisans is on display (and for sale) in a small shop area; the regional National Parks office, where a number of cultural artifacts, biological specimens and pieces of contemporary Inuit art are exhibited; and the tiny Pangnirtung Airport, where ethnic art is displayed in plexiglass cases.

It is difficult to grasp the limited nature of Qappik's exposure to not only art-training facilities and art teachers, but to various related resources that are commonly and relatively easily available to mainstream middle class American and Canadian children. Although he eventually had access to Marvel comic books, the fact that at age eight he found them to be "something I had never seen before" speaks to the fact that the visual culture in which he grew up, especially during his first five or six years at a "camp" 40

miles from town, must have been considerably different than that of the average mainstream child of North America. He was probably exposed to far less in terms of books, television, movies, printed material, and images of art work. Nor could he necessarily obtain art education resources such as how-to-draw books and various art supplies, that are accessible to the masses in the South. As Qappik related to me, you would be “lucky” to get your hands on something like a little paint set when he was a boy.

One Western commodity that was available to Qappik was Marvel comic books. The vital role they played in his drawing practice is discussed in Chapter Three. Qappik’s use of Marvel comic books parallels that of many American and Canadian children; his persistent copying of the pictures he liked can be considered one of the more Western elements of his childhood art education, in the sense that these particular comics are a Western art form. However, according to art educator Brent Wilson (2005), children *in general* often find alternative pedagogical sites (sites outside of the regular art classroom) at which they teach themselves art skills. In an *Art Education* article entitled “More lessons from the superheroes of J. C. Holz: The visual culture of childhood and the third pedagogical site,” Wilson (2005) states that when children venture into the “first pedagogical site,” which he defines as “a vast ‘territory’ containing many informal spaces outside of and beyond classrooms where kids . . . construct their own visual cultural texts” (p. 33), they actually educate themselves and engage in a space where perhaps “the richest visual cultural pedagogy transpires” (p. 33).

According to Wilson’s perspective (2005), one can view Qappik’s behavior in copying comic book pictures on his own (without instigation from teachers or adults) as a type of “outside-of-school art” (p. 33) activity that is not unusual, at least in the Western

world. I believe that Qappik's behavior demonstrates that an ethnically Inuit child, living in a non-mainstream community, is capable of the exact same type of "first pedagogical site" art-making that Wilson discusses in reference to Western children. Once comic books made their way into the arctic, Qappik responded similarly to the way many non-Inuit youngsters have responded, and the self-initiated practice they inspired became valuable in his quest to become a proficient drawer.

Again, one must point to the bicultural nature of Qappik's environment and upbringing as a critical factor in the occurrence of this particular type of "outside-of-school" art-making experience. Qappik needed exposure to certain visual culture items (Marvel comic books) in order to be inspired to practice drawing on his own. It is not known if any of his forebears (parents, uncles, aunts, grandparents) encountered such items as children; their childhoods were probably less infused with Western culture. Qappik reported that when he saw his first comic book, the drawings were something very new to him ("I had never seen anything like them.").

Wilson (2005) claims that there are "many informal spaces outside of and beyond classrooms where children . . . consume the visual cultural texts made by others" (p. 1). Qappik clearly ventured into the same type of non-academic pedagogical site, as discussed by Wilson, that so many Western—and perhaps just as many non-Western—children do.

Annalisa Seagrave, writing about Qappik's artwork in *Inuit Art Quarterly*, said that some of his drawings "bear a striking resemblance to Western portrait-realism" (1998, p. 5). Certainly, in my estimation, his prints often have a more realistic and Western look than much of the work I have seen of other Inuit artists, especially older

artists. This may be due to the influence of having learned to draw largely by copying comic book illustrations.

All in all, Qappik received little art training at school during his childhood, but he nevertheless managed to become a proficient drawer at a young age. To the best of his memory, he began drawing at about age eight, and his efforts continued throughout childhood, due to the concurrence of a number of contributing factors. I identified ten factors that appear to have contributed to his ability to gain considerable drawing experience during his young years:

- 1) Exposure to the medium: Qappik had two uncles and a grandfather who drew; his uncles showed him their drawings and suggested he copy them; he also had some exposure to drawing at school.
- 2) Accessibility to materials: He had access to sufficient paper and pencil.
- 3) Accessibility to time and space: He apparently had sufficient time and space to draw.
- 4) Stimulation through external images: He was able to obtain comic books locally, and the pictures inspired him to keep practicing his drawing skills.
- 5) Supportive family environment: Although his parents were not artists, neither one discouraged him from drawing; two uncles and his paternal grandfather drew and earned income by doing so.
- 6) Inner drive: Early on, he developed an inner drive or desire to draw; he *wanted* to improve his drawing ability, and set this as a personal goal at age eight.
- 7) Innate ability: Without benefit of instruction, he was able to produce reasonably good renderings due to innate ability; his “photographic memory” helped him remember the movements and looks of animals, objects, and people, allowing him to draw from memory or his “mind’s eye.”
- 8) Positive internal feedback: Due to his “innate ability,” he immediately experienced feelings of success once he tried his hand at drawing, recognizing that he was able to copy his uncles’ drawings and comic book pictures quite well.
- 9) Positive external feedback: He received positive feedback from various people, including family members, peers, teachers and a man (H. G. Jones, a professor

- from Duke University) who visited Pangnirtung yearly and showed an interest in Qappik's artistic endeavors; he placed in two artistic competitions at school.
- 10) Economic incentive: At age 14, he received financial compensation for his drawing efforts and experienced this as a positive and exciting development; he happily continued to receive remuneration for his drawing efforts as a teenager.

Obviously, all these factors were able to surface within Qappik's physically arctic environment and his culturally Inuit-Western environment. Collectively, these factors worked to ensure that he gain considerable drawing experience, and the opportunity to gradually improve his rendering skills. The fact that the young boy experienced the concurrence of these factors, in spite of the fact that he lived just below the Arctic Circle, in a tiny, remote, Inuit town, speaks to the borderland nature of the community at this time. If Pang had not yet become a "borderland"—a point of intersection and intermingling of two reasonably distinct cultures—then it is unlikely Qappik would have become a self-taught drawer. He needed, at the very least, to have access to certain art supplies and to have been introduced to the medium. Before contact with the West, Inuit pursued other artistic activities, such as carving and incising of line drawings on carvings; but people did not draw on paper.

It is interesting that Qappik's grandfather, Pauloosie Karpik, who can be considered less of a fullfledged bordercrosser than Andrew, had to be cajoled into trying drawing. While he was convalescing in a hospital, a nurse encouraged him to draw and he told her, "Only *children* draw pictures; *men* do carving" (Jones, 1991, p. 30). His comments indicate that he had experienced, at that point, a less intense level of

acculturation than Qappik; from what he knew of drawing, it was not a sufficiently masculine pursuit.

The second part of my first central research question was: *What kind of art education did Inuit artist/art teacher Andrew Qappik receive as an adult (living in Pangnirtung)?* In Chapter Three, I relate the various types of instruction Qappik received as an adult artist, beginning with when he took a full time job at the print shop at age 17. The information I received was, of course, dependent on Qappik's memory, although I supplemented this with information from printed sources, when possible.

I can now see that Qappik's adult art education was also arctic-adapted in many ways. Art school, for instance, was not a viable option for him as he set out on his career (circa 1981). There was no adult art school in Pangnirtung, or anywhere nearby. It was in 1989 that Arctic College began offering courses in graphic arts, crafts, carving and jewelry-making on ten campuses (none of them in Pang), in what was then the gigantic Northwest Territories (Crandall, 2000). He thus learned printmaking, and whatever other artistic skills he could, on the job, as was necessary at that time.

Apparently, the print shop did not have a formal Western-style apprenticeship program in place. Initially Qappik was taught the stonecut method of printmaking by his two uncles, who each worked at the print shop and were proficient at this method. In fact, once Qappik was comfortable with the stonecut method, and wanted to learn to make stencil prints, there was no clear system by which he could expect other printmakers (who were not family) to instruct him. He found himself trying to learn

stencil primarily by observation. Although it is difficult for me to confidently assess the dynamic involved in Qappik's fellow-artists' (who were Inuit) pigeon holing him as a "stonecut," and offering little to him in terms of instruction, this may be an element that can also be considered arctic-adapted. The stonecut method is one that his relatives used and had mastered. According to Doherty and Doherty (2008), historically, "the family unit was more important than was the concept of the tribe" (p. 17) for arctic people of North America. Perhaps Qappik's strong family association with stonecut printing is one reason why other people of "the tribe" were not inclined to teach him this technique.

The more Western element of Qappik's adult art education is the fact that most of his other art teachers over the years have been white Canadians from the South, and they probably used teaching programs and techniques that could basically be considered Western. Without interviewing any of the instructors, nor witnessing their workshops, it is not possible to know whether and in what ways they changed their teaching to suit an Inuit population. It may be that some of their instructive programs and techniques were either considerably or minimally adapted in response to Inuit cultural factors. Certainly, the exchange between visiting teachers and Inuit students was a bordercrossing experience for both parties; at the very least, there were linguistic barriers amongst some of them—the English-speaking instructors needing the assistance of translators (generally, a bilingual Inuit artist such as Qappik) in order to fully communicate with those artists who spoke only Inuktitut.

Overall, I imagine that Qappik was repeatedly exposed to Western teaching styles through his interactions with Southern teachers, increasing his familiarity with Western ways. These experiences may have influenced his own teaching methods once he began to work as an instructor.

Another arctic-adapted feature of Qappik's adult art education has been the emergence of regional arts festivals at which he has been able to gain exposure to other artists, their work and their techniques. While it may be that the festivals themselves can be considered "Western," in that they probably have been modeled on previous successful arts festivals held in the West, they have been developed with the intention of meeting Northern artists' needs—needs that are not necessarily met within the confines of the artists' remote, tiny, arctic, Inuit communities.

Looking at the totality of Qappik's adult art education to date, it is worth noting that Qappik did not complain about a lack of technical instruction in the area of printmaking, except in terms of how he had to learn stenciling. He is fully capable of using at least five methods of printmaking, including stonecut, stencil, etching, lino, and lithography. He has often been referred to as a "master printmaker," for instance, by the National Film Board of Canada, who selected him for their educational "I Can Make Art Like . . ." series. Additionally, while living in Pang, Qappik has been presented with other art education opportunities, such as sign making and animation classes, which have enriched his artistic background.

Overall, Qappik has received a fairly rich adult art education, in both Pangnirtung and beyond, even while it has been arctic-adapted. The richness of his education is due to several factors: he is fortunate to work in a communal studio space, where artists can learn from each other; visiting teachers have always provided a certain amount of instruction, thanks to the system of “arts advisors” as employed by most Nunavut print shops; there has been a blossoming of regional arts festivals since 1989, which Qappik has taken great advantage of by successfully seeking grants and making the effort to attend; his membership in a number of artist or arts organizations has kept him abreast of educational opportunities; his involvement in creating and being a member of the Uqqurmiut Inuit Artists Association has resulted in more professional development opportunities happening locally; and his teaching activities have kept him engaged with the public and aware of how others approach and learn art.

The existence of the above activities and opportunities reflect an entire network of interested and involved parties who have helped them to occur. The “interested parties” include local artists (such as Qappik himself), community organizers, federal, regional and local government bodies, Inuit groups, non-profit artist organizations, private funders, etc. It must be remembered, however, that not all contemporary Inuit artists have participated in the same level of education or enrichment activities as has Qappik. As Clare Porteous-Safford of the Inuit Art Foundation said (quoted earlier), she views Qappik as a “new type of anomaly” (personal communication, October 24, 2007) in the North, because he has traveled so much and taken advantage of so many educational

opportunities. She added that there are “more of them [Andrews] now” (personal communication, October 24, 2007), indicating that the situation for Northern artists has truly changed in recent years, as well, perhaps, as the artists themselves.

SECOND CENTRAL RESEARCH QUESTION

My second central research question was: *Why and in what particular ways is Qappik involved in efforts to provide art education to youth and others, both within and beyond his home community of Pangnirtung?* The answer to this question can be obtained by reading the text of Chapter Three.

In terms of Qappik’s teaching efforts, I found it more difficult to discern the Western and the arctic-adapted elements. I was able to see Qappik in teaching action only by viewing the DVD, *I Can Make Art Like Andrew Qappik*, put out by the National Film Board of Canada, although he spoke to me about other workshops and classes he has conducted. I also read articles that referred to his teaching activities.

In this DVD, Qappik is playing what some might consider the ultimate bordercrosser role—he serves almost as an ambassador of Inuit culture to a group of non-Inuit Montreal children. He is able to do this because he is truly a bicultural individual, not just bilingual, but able to operate comfortably within his own culture and that of mainstream Canada. Thus, when Qappik ventures into the urban, Anglo classroom, we are reminded of the bordercrossing nature of his life, personality and work. On one level, it is a straight forward art lesson: he introduces the children to stonecut printing, showing

them how to prepare the soapstone, cut a design into it, ink the stone and then pull a print. But he is also clearly a special type of visitor for the young Montrealers—someone outside of their “regular” social circle. He arrives, wearing an ethnically Inuit shirt of some sort, offers the children his name and where he comes from, pointing to Pangnirtung’s location on a map, and tells them a little about his home community. He demonstrates printmaking, making use of an indigenous material (soapstone), even though many nonindigenous materials and methods are now used. He draws the figure of an Inuit man holding a harpoon above his head, looking down at a seal hole, on the flattened stone—a traditional image of his culture’s lifestyle. At the end of the lesson, he teaches them an Inuktitut sentence or two, having them repeat back to him the words he says.

In terms of Qappik’s presentation of the artistic skills involved, it appears that he introduces the group to soapstone relief printing in a natural and logical way, demonstrating the process before their eyes in a step-by-step manner. His instructional methods did not strike me as different from those which a Western, non-Inuit art teacher might employ.

Additionally, he appears quite comfortable in the Western setting. His English is fluent; he seems at ease with the children and shares many laughs with them. I knew that this was not his first trip to a Canadian city. During our interviews, he told me how much he enjoyed witnessing their creative efforts, and their sharing of silly jokes and images

with him as they developed their designs, which were supposed to incorporate personal symbolism.

When Qappik described what he offered adult students at a recent Saturday drawing workshop in Pang, I was struck by the fact that when he helped attendees to successfully draw a seal, he seemed to follow a “guided drawing” approach, similar to what I use when I teach beginning manga drawing skills. It is a flowing approach by which the teacher has students copy on paper what she or he draws on a board, step by step. It can work especially well for people who have not had much drawing experience, making the process more accessible and less intimidating.

If I were to interview Qappik again, after having reflected on the information he gave me as I have now done, I would make greater effort to question him about his teaching techniques, asking him where he thinks each of them came from, and whether he sees any of his methods as particularly Inuit or not. I was unable to identify any of his instructional techniques as Inuit or arctic-adapted, except in the sense that everything Qappik does is Inuit and arctic-adapted to an extent, by virtue of the fact that Inuit culture and the arctic environment are large forces in his life.

FINAL CONCLUSION

According to historian of cultural anthropology James Clifford, we are all bordercrossers to an extent in this modern day and age. In 1988, he wrote *The Predicament of Culture*, a book in which he argues that modernity has robbed the world

of its “pure” cultures or products, leading to a “feeling of lost authenticity” (p. 4), which he says became acute in the early twentieth century, when the emergence of “a truly global space of cultural connections and dissolutions” (p. 4) came about. Clifford contends that, “Intervening in an interconnected world, one is always, to varying degrees, “inauthentic”: caught between cultures, implicated in others” (p. 11).

Certainly, Clifford’s arguments and insights helped me to recognize that there is nothing “purely Inuit” about Andrew Qappik, unless perhaps it is his actual DNA (I did not ask him if he knows of any non-Inuit blood running through his veins). In fact, the bordercrossing/culturally hybrid nature of his identity is indicated immediately simply by his name—Andrew being fully Anglo, and Qappik being Inuit. In reality, even having a surname suggests the history of acculturation, and the mixing of the majority and minority cultures, that this indigenous people have experienced; it was in the 1950s that the Canadian government initiated the use of surnames among the Inuit of the eastern arctic (Crandall, 2000).

According to Crandall (2000), when Peter Pitseolak, a Cape Dorset leader, began documenting the traditional way of life through photography in the early 1940s, “much of his traditional culture had already been lost” (p. 51). He was forced to “stage” many of his photographs, to borrow traditional clothes for his “models,” and to tell them how to pose because “they had either forgotten or never learned the old ways” (p. 51).

Qappik grew up amongst the tremendous influences of Canadian mainstream culture; he was probably more influenced by the mainstream culture than any of his

forebears, especially as he attended a day school modeled on Southern public schools. Throughout his life he has really operated in “an interconnected world.” Although he makes his home in a forbidding climate, near the northern top of the world, he has become very familiar with not just Canadian culture, but all sorts of other cultures, though a variety of means, including contact with many non-Inuit.

In fact, as noted in the information presented in Appendix A, Inuit people in the eastern Canadian Arctic have been “interconnected” with Europeans to some extent as early as 1588, when Martin Frobisher traveled in the arctic in search of the Northwest Passage. This contact set powerful forces of acculturation in motion, which became much more accelerated in the nineteenth century, with the arrival of missionaries and whalers.

Taking Clifford’s observations into account, it is therefore necessary when embarking on an analysis of how “arctic-adapted” Qappik’s art education may have been, or an analysis of how Western or Inuit his art-teaching experiences have been, to keep in mind that neither the printmaker, nor his community, nor Nunavut Territory is a representative of “pure” Inuit culture. Qappik is, rather, an ethnically Inuit man living in a contemporary arctic situation, complete with all the multi-ethnic influences that Westernization, air travel and modern telecommunications (including Internet access and email) make possible.

Similarly, in reality it is difficult to speak of many Western/Canadian/American practices, art forms, values, etc. as purely Western/Canadian/American. The world, its

peoples and its cultures have become so interconnected that, as Clifford has said, “The pure products go crazy” (1988, p. 1). Just as Qappik and his experiences cannot be seen as representative of pure Inuitness, I myself, a middle class, American white woman of mostly European descent, cannot claim to be an arbiter of the “true” middle class or true America or true white culture. We are each a particular mix of cultural influences—a mix that is always in flux, always muddy.

As I complete the conclusion of my research project, I realize that while I was able to learn a great deal about Qappik’s personal experiences in terms of his child and adult art education in the arctic and his art-teaching activities there and beyond, and that I gained information that does inform us about certain aspects of art education in this type of community in this part of the world, I must also acknowledge that my findings are limited in many ways. I found it difficult to ascertain what precise models of art education are in place in Pangnirtung and Nunavut, and to determine to what extent they are arctic-adapted. Again, due partly to the bordercrossing nature of his situation and culture, the view and the reality is indeed muddy. Back home in Austin, having assimilated my data and reflected, I realize that, in one sense, Qappik’s entire existence is arctic-adapted, molded by his arctic environment and Inuit heritage. His original heritage is a part of himself, and he brings it with him to all his experiences. Every art-related educational experience he has had, no matter if it might appear as fully “Western” to me, has been filtered through a lens shaped by his unique cultural situation and perspective. I cannot experience the world through the lens he wears, but certainly I gained a sense of

his world and of the reality of the art education landscape in which he grew up and continues to move.

I believe that Andrew Qappik is a quintessential bordercrosser, a person who is leading a dynamic, vibrant life as full time artist and art teacher, even as he lives in a tiny, arctic town near the top of the world. His bicultural mode of being seems to serve him well, helping him be a successful artist and art teacher, while actively engaged with the wider world.

APPENDIX A

A sense of the circumstances surrounding Inuit life in Nunavut Territory today will help readers in developing a fuller understanding of Andrew Qappik, his life, art education, career and achievements. Such knowledge will also be helpful when approaching the study of other contemporary Inuit artists, especially those living in Nunavut under similar conditions.

THE CREATION OF NUNAVUT

Ten years ago, on April 1, 1999, Nunavut Territory in Canada was officially initiated. Established on paper in 1993, through the passage of two governmental acts: the Nunavut Act, a federal act which essentially created Nunavut, and the Nunavut Land Claims Agreement Act, it was not until April 1, 1999, that political control of the territory was passed to newly elected officials (a premier and 19 legislature members). Carved out of the eastern half of the gigantic Northwest Territories (NWT), Nunavut became Canada's largest, newest territory, with a total area approximately two million square kilometers (750,000 sq. mi.), seven and a half percent of that area (161,000 sq. km.) being water. World-wide, Nunavut became the fifth-largest national subdivision. The territory lies entirely in "the North." It brushes up against the southern coast of Greenland at its northeastern edge, and contains most of the Canadian Arctic Archipelago, including Baffin Island, where Qappik lives, the fifth largest island in the

world. Its mainland section borders the Northwest Territories, and the provinces of Manitoba and Saskatchewan in the northwest, and the provinces of Manitoba, Quebec and Ontario in its central and eastern parts. Intersected laterally by the Arctic Circle, much of Nunavut lies “above the treeline,” meaning that it is comprised of frozen treeless tundra. The environment is harsh, the climate severe, and the population low.

Just twenty-eight communities dot this vast expanse. Most of the towns’ inhabitants are Inuit—the descendants of a people supremely adapted to this forbidding environment. Once semi-nomadic hunters, the Inuit of today no longer live in small bands, making igloos, travelling by dog sled and kayak, following their prey. Instead, they live in towns, in modern houses with contemporary conveniences, and they generally work, go to school, and travel by car and snowmobile. Modern telecommunications, including email and the World Wide Web, connect these inhabitants of the North with the rest of the world, although to visit any of the communities, one generally must travel by plane.

As of 2008, the entire population of Nunavut was estimated to be 31,152 (an official census of 2006 placed the population at 29,474). Essentially, this means that just over thirty thousand people—far fewer than the number of undergraduates at the University of Texas at Austin—are scattered across an area roughly equivalent in size to Western Europe.

This rate of human population density, one of the lowest in the world, is one of several features of life in the eastern Canadian Arctic that should be kept in mind when

considering the content of this study. Collectively, these features form the rather unique world in which Andrew Qappik grew up, and within which he continues to live his life as a successful and somewhat celebrated artist and art teacher. Besides the extremely sparse population density, other contemporary features of the region are worth noting: the harshness of its environment (including severe temperatures and lack of daylight in mid-winter); the region's remoteness (now regularly accessible through air travel, but still inaccessible by road or rail); the expensiveness of air travel between Nunavut towns and other parts of North America; an extremely high cost of living in comparison to southern Canada; the continued lack of a "full-fledged" economy; the communities' overall economic dependence on the federal government; and the prevalence of certain social problems, such as high rates of unemployment, alcoholism and suicide in some towns.

Along with these challenges, the native people of Nunavut continue to cope with the myriad effects of acculturation, which began several centuries ago in many parts of the Arctic, but have become accelerated in the past sixty years. Originally, acculturation began through contact with some of the earliest white explorers, who in the sixteenth century, began to search for the Northwest Passage. Later, starting in the late eighteenth century, other agents of cultural change began arriving in the eastern Canadian Arctic more regularly, and staying for more sustained periods of time: whalers, missionaries, fur traders, government agents and teachers.

The effects of acculturation have been particularly intense in much of Nunavut since the 1940s, when the Canadian government, responding partly to the fact that the fur trade was bottoming out, and to reports of widespread starvation in the North, began to force the Inuit to settle in towns where certain modern conveniences were available, including housing, schools and health care. This course of events meant not just major physical changes in lifestyle for the Inuit, but it deepened some of the psychological, mental and emotional changes that had already been stimulated by contact with outsiders. As for so many aboriginal peoples, for the Inuit, adapting to a dominant or “majority” culture has resulted in the loss or near-loss of much of their previous culture. For instance, the Inuit have undergone the loss of shamanistic beliefs and practices. In the words of the Inuit Tapirisat of Canada, an organization devoted to Inuit self-determination: “. . . we were expected to abandon important cultural traditions and accept new ideologies . . . Although the intention may not have been to destroy us, it was certainly to change us” (Inuit Tapirisat of Canada Web site, n.d., p. 1).

EMPOWERMENT OF THE INUIT

“Nunavut” means “our land” in Inuktitut, and the creation of Nunavut Territory was no accident; it was a deliberate action, initiated by Inuit activists. In fact, its creation can be seen partly as a reaction *against* the many forces of acculturation that have “plagued” Inuit society for so long. Certainly, its creation signals a new phase of self-government and self-determination for the Inuit people, especially those living within

Nunavut, who make up approximately 85 percent of the territory's population. Its creation can also be seen as part of the broader, global movement of aboriginal peoples everywhere towards self-empowerment and self-governance.

Although the idea of a new Inuit-controlled territory was apparently not proposed publicly until 1977, the stirrings of contemporary Inuit activism in Canada can be traced to at least the mid 1960s, when Inuit high school students were brought together to attend school in centers established in Churchill, Manitoba and Yellowknife, NWT. This allowed them opportunity to discuss their collective needs, concerns and rights as a native people of Canada. By 1971, an important organization, formerly known as the Inuit Brotherhood, and now called Inuit Tapirisat of Canada (ITC), was founded, dedicated to promoting the interests of the country's Inuit people. At the group's founding conference in Ottawa, in 1971, ITC's Web site reports that the "goal was to create an organization that would unite Canadian Inuit across the Arctic into a common movement with the strength and mandate to act" (Inuit Tapirisat of Canada Web site, n.d., p. 1).

Interestingly, ITC's First Annual Conference was held in Pangnirtung the following year, in August, 1972, when Qappik was eight years old. It may be that some of his relatives were involved in the meeting, either as active participants or observers. The population of the soon-to-be-incorporated hamlet must have been quite small (today there are about 1,300 residents), and it is hard to imagine that most, if not all, local townspeople were not aware of the meeting, its focus and general spirit.

One of ITC's earliest concerns was the matter of land claims, and the group moved to initiate research in this arena early on. By the end of 1976, research in the realm of "land use and occupancy" was completed for the Northwest Territories and the province of Labrador. In 1977, the ITC suggested the Northwest Territories be divided into two provinces, "so that the mainly Inuit population in the eastern half of the area would gain more local control of the political and social systems that affected their lives" (Doherty, 2008, p. 88). It was at this time that the group suggested the new territory be called "Nunavut."

In 1982, a special vote was held in NWT that allowed citizens to express how they felt about splitting up the territory. While Inuit voters were overwhelmingly in favor of the idea, most white voters cast ballots against it. In the end, 56 percent of the total number of voters supported the idea, and negotiations with the Canadian federal government moved forward.

Obviously, this work of the ITC, along with the efforts of an assortment of other regional organizations, including Tungavik Federation of Nunavut, which actually presented the federal government with a land claim case, was vital to the eventual, successful creation of Nunavut Territory.

Worldwide, other "empowering" steps were taken by various Inuit organizations during and since the 1970s. In 1976, meetings took place in Alaska with representatives of Inuit populations from different parts of the Arctic; the attendees organized plans for the first Inuit Circumpolar Assembly, which was held the following year in Barrow,

Alaska. At this assembly, which attracted much media attention, the Inuit Circumpolar Conference (ICC) was created, and Inuit leaders made the request that the term “Inuit” be used to refer to their people, in place of “Eskimo.” Four years later, in 1980, the Second Inuit Circumpolar Conference was held in Greenland and the ICC adopted a formal charter. Since that time, the ICC “has been at the forefront of issues that affect the Inuit and the Arctic” (Doherty, 2008, p. 88).

Many of the groups that are active in Nunavut today, working to promote broad or local Inuit interests—for instance, working to preserve the language and culture, or working specifically to assist native artists with their needs—can be seen as sprouting from this wider movement towards Inuit self-empowerment and self-direction, which began to take root several decades ago.

Certainly the Uqqurmiut Inuit Artists’ Association, which Qappik helped found in 1988, is a local group designed to help local Inuit artists and artisans take greater control of and more responsibility for what happens to them and for them. Crandall (2000) reports that the “UIAA was designed to place more responsibility for the production of arts and crafts with the Inuit” (p. 306). It is Inuit-run, and when created, immediately moved to obtain funding for the creation of a new arts and crafts studio where local printers and weavers could work. The organization cites a number of goals in its vision statement—mostly goals aimed at helping local artists gain greater opportunities for training and marketing their work.

Another group, which touched Qappik's early life, is the Qikiqtani Inuit Association (QIA), which runs a "Traditional Camping Program" in most of Nunavut's schools, whereby children are taught traditional lifestyle skills. According to the organization's Web site: "Under the supervision of a Coordinator, and with the assistance of guides and elders, Inuit youth are shown traditional ways to hunt, fish, make traditional clothing, and survive on the land" (Qikiqtani Inuit Association Web site, 2007, p. 1). Clearly, this is another group dedicated to the preservation of Inuit ways and culture, with roots in the broader movement of Inuit self-determination.

NUNAVUT TODAY

It is beyond the scope of this research project to provide a detailed account of daily life in Nunavut communities, or a detailed picture of how the government of Nunavut operates. However, several key features of the territory's government, some of which differ from those of Canada's other two territories and nine provinces, can be pointed out.

Nunavut is essentially governed by Inuit people, as the majority of the population is Inuit. Non-Inuit who live in the region are guaranteed the right to vote in elections for the unicameral Legislative Assembly of Nunavut; there are nineteen electoral districts and each one elects a Member of the Legislative Assembly, or "MLA." All residents are also given the right to vote in municipal government elections.

The Legislative Assembly is unicameral and there are no political parties in Nunavut. The 19 elected MLAs elect a regional government head, who is the premier of Nunavut. The most recently selected premier is Eva Aariak, who took office on November 14, 2008, replacing the first premier, Paul Okalik. There is also a Commissioner (currently Ann Meekitjuk Hanson), who is appointed by the federal Minister of Indian Affairs and Northern Development, whose role is largely symbolic.

As Nunavut is so vast, an attempt has been made to take a decentralized approach to governing. While Iqaluit, Nunavut's biggest town, formerly known as Frobisher Bay, was chosen to be the territory's capitol, three regions were also created—Kitikmeot, Kivalliq and Qikiqtaaluk/Baffin—to help spur more localized administration.

Perhaps the most interesting and noteworthy aspect of Nunavut is the spirit of Inuit self-direction that fueled its creation and continues to fuel its regional government policies. From the beginning, the government of Nunavut has worked to promote Inuit values and to decrease the loss of the original culture. This approach has recently been even more fully incorporated, since the first premier, Premier Paul Okalik, suffered a certain amount of criticism of his policies. In response, Okalik established a council of elders “whose function it is to help incorporate “*Inuit Qaujimajatuqangit*” (Inuit culture and traditional knowledge, often referred to in English as “IQ”) into the territory's political and governmental decisions” (Wikipedia Web site, 2007, p. 3).

Additionally, a Department of Culture, Language, Elders and Youth continues to assist other departments in implementing policies that reflect Inuit values. The working

language of the government is Inuktitut, and the Department of Education promotes the use of Inuktitut throughout the education system.

However, it should again be said that many of the impulses towards Inuit self-direction were underway before Nunavut Territory came into being. Thus, Qappik began to reap the rewards of bilingual education, for instance, before he was finished with school, whereas when he started school, all instruction was in English.

It is difficult to assess the many ways in which Andrew Qappik's life, education and career have been affected by the particular political climate of "pro-Inuit" sentiment that has been at work in his community, his new territory and in the entire country. For certainly, the movement of Nunavut's native people towards greater self-governance and greater assertiveness in promoting their original culture, has not happened in a vacuum; mainstream Canada, in recent decades, has proved more willing and open to accepting the rights of aboriginal peoples and respecting their heritage and culture.

In many ways, contemporary Inuit artists, such as Qappik, have benefitted from the political climate—not just from the spirit of it, but from the bearing out of concrete rewards such as government, non-profit and private foundation spending in response to the needs and desires of Northern artists. I believe that the creation of Nunavut Territory has brought even more benefits to many of the territory's artists because there is now a new regional government in place that can respond to a smaller population than that of the entire NWT.

However, from my short sojourn in the North, I would say that the overall situation for Nunavut residents is still extremely challenging—for artists and non-artists, art teachers and non-art teachers—as they conduct their daily lives in such remote and isolated places, without benefit of full-fledged local economies.

TIMELINE OF INUIT HISTORY IN EASTERN ARCTIC OF NORTH AMERICA

2,500 BC – Ancestors of modern Inuit arrive in North America

2,200 to 1,200 BC – During “Stage 3” in the Arctic, development of two groups who became the Inuit and the Aleut

AD 600 to 1800 – Thule tradition develops, “Stage 5,” ancestors of modern eastern Canadian Inuit

AD 985 – Eric the Red arrives in Greenland from Iceland

AD 1000 – By 1000 AD, parts of Greenland settled by Scandinavians

1576 – Englishman Martin Frobisher’s first expedition to find Northwest Passage marks first recorded European contact with Inuit; both sides take prisoners

1611 – English explorer Henry Hudson dies while searching for Northwest Passage when crew mutinies; Hudson Bay is named after him

1670 – Hudson’s Bay Company (HBC) is founded and granted charter in Canadian Arctic

1721 – Lutheran mission established in Greenland

1771 – Moravian missionaries set up permanent mission in Nain on Labrador coast

1820 (circa) – Commercial whaling begins in Cumberland Sound (vicinity of Pangnirtung)

1850s – North Atlantic commercial whaling industry intensifies (operating mainly out of Britain and New England); hundreds of Inuit work on whalers’ ships and are introduced to Western technology; many Anglican and Roman Catholic missionaries active throughout western and eastern Arctic

1876 – Anglican minister adapts a system of syllabics (previously invented for Cree Indians) for Inuktitut language

1903-06 – Norwegian Roald Amundsen successfully navigates the Northwest Passage

1903 – Canadian government sends detachments of Northwest Mounted Police to Arctic, to enforce sovereignty in the area

1905 – Whaling industry in decline, some Arctic whale stocks nearly collapse

1905 – Northern fur trade begins to expand as whaling wanes; many missionaries, especially Roman Catholic and Anglican Church representatives, set up permanent missions near trading posts

1910 – Population of a western Canadian Arctic Inuit group drops to about 150, from 2000-2500, due to introduction of Western diseases; in eastern Arctic, other native groups sporadically similarly effected

1921 – HBC opens a post in Pangnirtung, stimulating more local Inuit to trade furs

1923 – Royal Canadian Mounted Police (RMCP) builds detachment in Pangnirtung

1928 – By 1928, northern fur trade encompasses entire Arctic area of North America

1940s – By the 1940s, fur industry in decline, although still operating

Late 1940s – After WW II, Canadian government starts to support creation of permanent settlements in the Arctic, and to encourage Inuit to give up nomadic lifestyles and “living

off the land,” amidst reports of widespread starvation; federal government begins to administer social welfare to Inuit

1950s – Throughout the decade, Canadian government continues to establish small towns in Arctic equipped with schools, nursing stations, grocery stores, modern housing

1956 – First federal day school opens in Pangnirtung

Late 1950s – Most Inuit in Canada at least nominally “Christianized” by this time

1962 – Influx of Inuit population into Pangnirtung when distemper epidemic kills most native dogs in Cumberland Sound area

1969 – Canadian government initiates “Operation Surname,” whereby surnames are officially adopted by Inuit, replacing system of “disc numbers” for Inuit, used in 1940s

1971 – Inuit Brotherhood founded (organization intent on promoting Inuit self-government), now called Inuit Tapirisat of Canada (ITC)

1972 – ITC holds First Annual Conference in Pangnirtung

1973 – Pangnirtung incorporated as a hamlet

1977 – Term “Inuit” officially adopted at first Inuit Circumpolar Conference, held in Denmark, to replace term “Eskimo”

1993 – Passage of Nunavut Final Agreement and Nunavut Land Claims Agreement; on paper, these Acts provide for the creation of Nunavut Territory

1999 – Nunavut Territory officially comes into being through division of the Northwest Territories; newly elected officials assume governing responsibilities on April 1

2001 – Kenojuak Ashevak, graphic artist from Cape Dorset, inducted into Canada’s Walk of Fame, first Inuit artist to be so honored; Zacharias Kunuk’s film, *Atanarjuat – The Fast Runner*, first full-length feature film in Inuktitut, wins award at Cannes Film Festival

2007 – Sheila Watt-Cloutier, a Canadian Inuit leader, is nominated for a Nobel Peace Prize in honor of her tireless work on behalf of Inuit people and international environmental issues

2008 – Eva Aariak becomes premier of Nunavut Territory, first woman and second person to hold the office

TIMELINE OF CONTEMPORARY INUIT ART DEVELOPMENTS IN PANGNIRTUNG & NUNAVUT

- 1948** – John Houston goes to the eastern Canadian Arctic, brings home a few contemporary carvings
- 1949** – Canadian Handicrafts Guild sends John Houston to Arctic with money to buy carvings; a three-day, very successful sale of carvings follows in Montreal, spurring interest and “birth of contemporary Inuit art”
- 1956** – First federal day school opens in Pangnirtung
- 1957** – Contemporary Inuit printmaking begins at Cape Dorset on West Baffin Island, with experimental efforts of John Houston and several local Inuit
- 1959** – First annual Cape Dorset Print Collection issued
- 1960s** – Several Arctic communities form “Eskimo Co-ops,” for purpose of natives gaining sufficient control of certain economic activities, including art /handicraft sales
- 1962** – Distemper epidemic kills most sled dogs in Cumberland Sound area, spurs influx of Inuit into Pangnirtung; loss of traditional lifestyle for many
- 1964** – Andrew Qappik (originally Karpik) born in sod house (*kumuk*) outside of Pang
- 1968** – Adult Vocational Training Centre created by NWT government; later becomes Nunavut Arctic College in Nunavut
- 1968** – Southern “arts and crafts officer” arrives in Pangnirtung to assist with initiating an arts and crafts program, to include printmaking
- 1969** – Qappik’s family moves into Pang (circa 1969)
- 1972** – The First Annual Conference of the Inuit Tapirisat of Canada (ITC) (organization dedicated to promoting Inuit interests) held in Pangnirtung
- 1973** – Pangnirtung incorporated as a hamlet
- 1973** – Pangnirtung print shop/craft workshop set up as government-sponsored co-op project
- 1977** – First Inuit Circumpolar Assembly held in Alaska, creates Inuit Circumpolar Conference (ICC); term “Inuit” adopted to replace “Eskimo”
- 1978** – Qappik (age 14) wins second place in local drawing contest, five of his drawings made into prints
- 1986** – First issue of *Inuit Art Quarterly (IAQ)* published, out of Ottawa
- 1987** – Inuit Art Foundation (IAF) incorporated by *IAQ*’s board of directors, intended to help Inuit artists of North and South develop professional skills, obtain training, market work; Frobisher Bay renamed Iqaluit (now capitol of Nunavut)
- 1988** – Local Pangnirtung artists form Uqqurmiut Inuit Artists’ Association; Qappik one of founders
- 1989** – First Great Northern Arts Festival held in Inuvik, NWT, becomes annual event
- 1991** – Uqqurmiut Centre for Arts & Crafts opens in Pang, housing print shop, weaving studio, small gift shop
- 1993** – Nunavut Territory created on paper through two federal Acts
- 1995** – *Qaqqiq ’95*, first national Inuit cultural festival ever held, in Ottawa

1998 – Nunavut Arts and Crafts Association (NACA) established to promote growth and appreciation of Nunavut artists, based in Iqaluit

1999 – Official establishment of Nunavut Territory, governing control passes to newly elected officials on April 1

1999 – The first Nunavut Arts Festival held in Iqaluit, becomes annual event

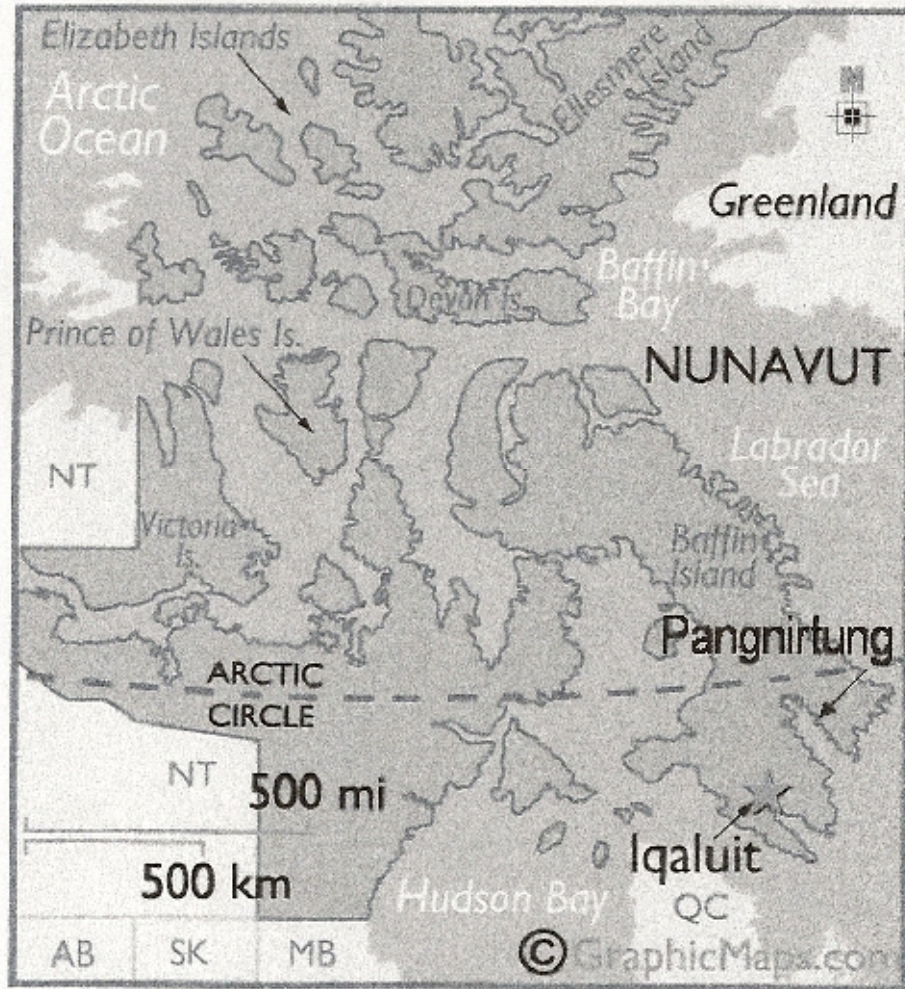
1999 – Nunavut Arctic College begins operation, opens campuses in several Nunavut communities

2001 – Kenojuak Ashevak, prolific graphic artist from Cape Dorset, inducted into Canada's Walk of Fame, first Inuit artist to be so honored



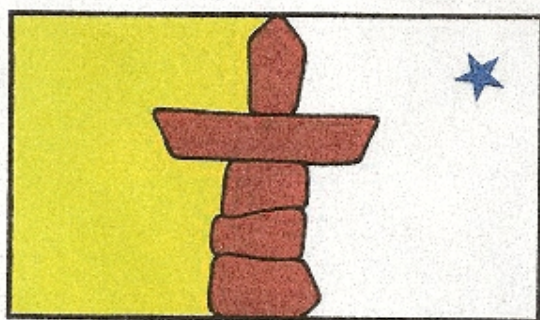
Maps of Nunavut Territory

Map of Nunavut (Our Land)



Territory of Nunavut (Our Land)

Please check again soon.



Nunavut Flag



Nunavut Coat of Arms

APPENDIX B

Interview Questions for Andrew Qappik

Childhood/Basic Biographical Information

Were you born in Pangnirtung?

Did you live here throughout your childhood?

Have you lived here all of your adulthood? (Where else have you lived?)

Do you have any brothers or sisters? Are they in Pang now? Where do they live?

Are any of them artists? (Get more information if so.)

What other relatives did you grow up with?

Were/are any of them artists?

Can you describe to me what Pang was like when you were really little?

Were your parents both from this area? (If not, where were they from?)

Where did you go to school? (Get detailed answer.)

I know you got a job at the local print shop before finishing high school. Did you graduate from high school?

About how many kids were in your graduating class?

During your school years, were you taught in English or Inuktitut, or a combination of both? How did you learn English?

Can you tell me one or two of your fondest childhood memories?

What about some of your least favorite memories? Something that was difficult when you were young?

What, if anything, are you nostalgic about from your childhood?

Parents' Backgrounds/Lifestyles

What about your parents? Did they both spend their whole lives here?
Did they go to the same kind of school(s) you did?

Can you tell me a little about your parents' lifestyles? How they grew up? Were their childhoods a lot different than yours?

Did either of them earn a livelihood at a "regular" job?

Are either of your parents artists? Or would you call them artistic?

How do they feel about your being an artist?

Did each of them grow up speaking only Inuktitut, or Inuktitut and English?

What do you think is the biggest difference between their upbringing and yours?

Early Art Education (through High School)

I read in one of your interviews that you learned to draw by copying pictures from Marvel comics. Is that true?

Do you remember how old you were when you got your first comic book?

Which specific one was it? Do you remember your main reaction to it?

Were comic books available at the local store? Did you have friends who were also into Marvel comics?

Would you read the whole stories? What did you think of them?

Which particular comic books were your favorites?

Did anyone at home or at school help you out with your drawing efforts, such as offering you advice or showing you how to approach drawing?

Did you use regular pencil? Pens? Markers?

Were there plenty of drawing materials available to you?

Do you still have those drawings? (Maybe I could see some!)

What about at school? Did you do drawing of any kind at school?

Was there an "art class" during your elementary or middle or high school years?

Did your school(s) have an art teacher? (Solicit details if so.)

So what kind of artwork or art projects do you remember doing at school?

What mediums did you use?

Is there any special art project you did that stands out in your memory?

Do you have memories of actually being taught any artistic skills by anyone at school?
What were they and who taught you?

What about the skills of printmaking, carving and weaving--three of the main types of art practiced today by Pangnirtung artists today, as I understand? Were you introduced to any of these art activities at school?

Did you take any kind of art class at all outside of your school, when you were growing up?

Adult Art Education Experiences

So in terms of printmaking, I'm curious how you first learned about it. Can you tell me how that came about?

How old were you?

Do you have a clear memory of the first time you visited the print shop? Can you describe what it looked and felt like to you, what the atmosphere was like?

I know you were offered a full time job at the print shop when you were quite young; what brought that about, and how old were you?

What do you remember about the adult printmakers and artists working there when you began?

Do you recall how old most of them were? Were they young adults, middle-aged or older (seniors)? Was there a mix of men and women?

You have said, in a newspaper interview, that you learned a lot by watching. Can you tell me a little more about that learning process?

Did you ever ask any of the adults to teach you what they were doing?

Were you too shy to ask any of them to explain?

During your first year or two at the studio, what exactly was your job? What did it involve?

Do you remember making your very first print? Can you tell me about that experience? How did it turn out?

I know in Nunavut, some artists just design or draw pictures for the prints, and others focus only on executing the prints, but you do both. Was that the case from the very beginning?

What do you consider to be your first big success in printmaking? For instance, a print that turned out well, which you were proud of.

Now, at age 44, you are considered a "master printmaker," and I know you use various techniques. What are all the printmaking methods you use now (and have used over the years)?

Can you tell me about how you learned each one of those techniques?

I'm curious about the "arts advisors" who come to the shop periodically. How does that system work? Do they come here to teach specific skills?

Are there any particularly good or bad experiences you remember having with any of the arts advisors?

Have you taken any art classes of any kind, besides at the print shop (as an adult)? (Get details.)

How would you describe the journey you have taken from the time when you were an interested teenager, silently watching artists in the print shop, to now, when you have great skill, a successful career as an artist, and the ability to teach others?

Experiences as an Art Educator

I've read about some of the workshops and demonstrations you have given and classes you have taught to others in recent years. For instance, I know you taught stenciling to a group of youth at the Arctic Winter Games two years ago. Can you tell me how you got started teaching art to others?

When did you first start? About how many years have you been doing it?

Do you remember exactly where/how/when and why you taught your first class or workshop?

Let's talk about that stenciling workshop for youth for a minute. Where were the kids from?

And would you say it was successful?

What did you like about it?

Can you give me some examples of other classes you have taught and where they took place?

What has been the main skill or technique you have taught?

How many different places have you been to teach? I think mostly you teach outside of Pang.

Do you ever teach drawing, or other skills besides printmaking?

Do you mostly offer introductory workshops, or advanced classes?

What ages have you taught?

Do you teach both Inuit and non-Inuit students?

Tell me about one or more of your favorite teaching experience(s). What was the best thing about it?

So how would you say you benefit from teaching?

Are you generally paid when you teach or demonstrate?

Some of your demonstrations are at galleries in the South, right?

How does a demonstration differ from a class or workshop?

What about that DVD, which I saw, *I Can Make Art Like Andrew Qappik*. How did you get involved in that?

It seemed like you enjoyed a very good rapport with the kids. Did you enjoy it and what sticks with you about the experience?

Do you like teaching others a little about your culture and language too, as you did on the DVD?

Do you ever teach local children or adults at the print shop here? How often?

Do you see yourself continuing to teach in the future?

Are there any particularly special teaching experiences you can tell me about?

Qappik's Thoughts on the Future (of Printmaking)

I know that the “population” of artists producing prints locally has fluctuated a lot over the years, and now there is yourself and about five others. Do you feel that the future of printmaking in Pangnirtung is secure? (Why/why not?)

Do you feel that, generally, the training needs of the graphic artists and printers here are being met?

Can you compare the amount and/or type of training opportunities offered through the print shop now, as opposed to when you first started working there?

APPENDIX C

IMAGES OF ANDREW QAPPIK AND HIS ART



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 Published online 19 May 2015

Takamant Allaramtsgni, 1999
Andrew Qappik Jr. 1964), Farnigh, ug
Ayuk, Farnigh, ug

Ugandan News in Pic, 1963
Andrew Gippuk (b. 1964); Penninah
Stenil

Condon's (1963)
Andrew Chippik in 1964; Farmington
Deen's (1968)

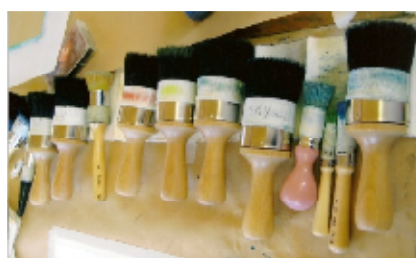
51 x 44 cm.
993.086 016



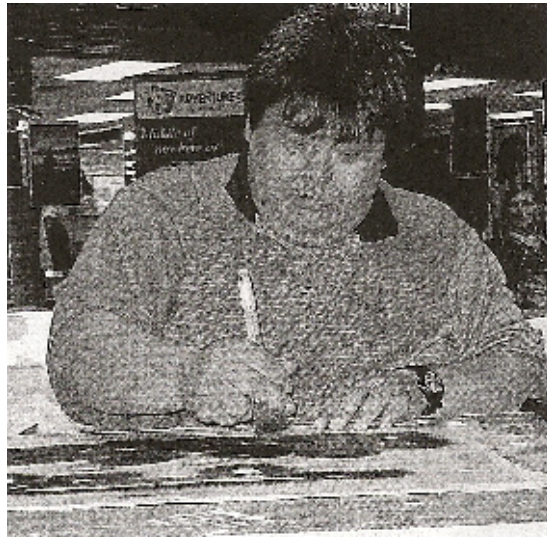
16. "ROAMING WALRUSES" (Stencil), \$280.00
 Artist: Andrew Qappik / Printmaker: Andrew Qappik



Given Unto You, stencil print



Print Shop Scenes



Andrew Qappik at Arts Alive '05



Qappik demonstrates stenciling at Nunavut Arts Festival 2007

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Vita

Adria Cowell McCuaig was born in West Nyack, New York on June 19, 1960 to Donald Dorsey McCuaig and Judith Alma Cowell McCuaig. She spent the first half of her childhood in a small, suburban town in New Jersey, where she attended Harrington Park Public School. The second half of her childhood was spent in London, England, where she attended the American School in London, and Princeton, New Jersey. She finished high school at Princeton Day School.

At the University of Vermont, Adria pursued a liberal arts education, graduating in 1982 with a Major in History (American) and a Minor in Environmental Studies. Upon completion of college, she worked first for New Jersey state government, and then pursued freelance writing, tutoring and paralegal work, all the while taking adult art classes whenever she got a chance. In time, Adria decided to become a teacher, and obtained an elementary “Multiple Subject” credential at San Francisco State University in 1996.

After one year of teaching third grade, Adria realized the highpoint of the year had been doing art with her students, reflective of her lifelong artistic inclinations. She gradually segued into becoming a freelance art instructor, offering children’s classes in clay, drawing, arts and crafts and calligraphy at a variety of community venues. A few years later, Adria arrived in Austin, ready to pursue an advanced degree in Art Education. As she began her course work in the Masters program at the University of Texas at Austin, her ten-year interest in contemporary Inuit art surfaced and she was able to incorporate this interest into her thesis topic. Upon completion of this thesis, Adria hopes to open a private art studio, at which she will offer a unique selection of stimulating classes for children and adults.

1914 Lightsey Road #5 Austin, TX 78704

This thesis was typed by Adria Cowell McCuaig.